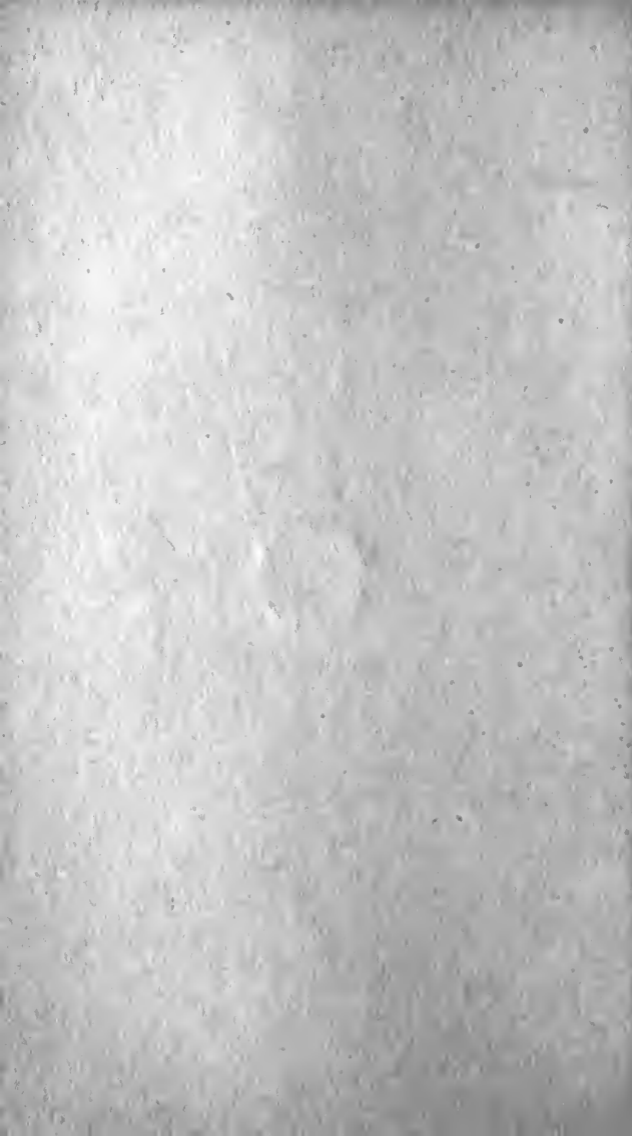
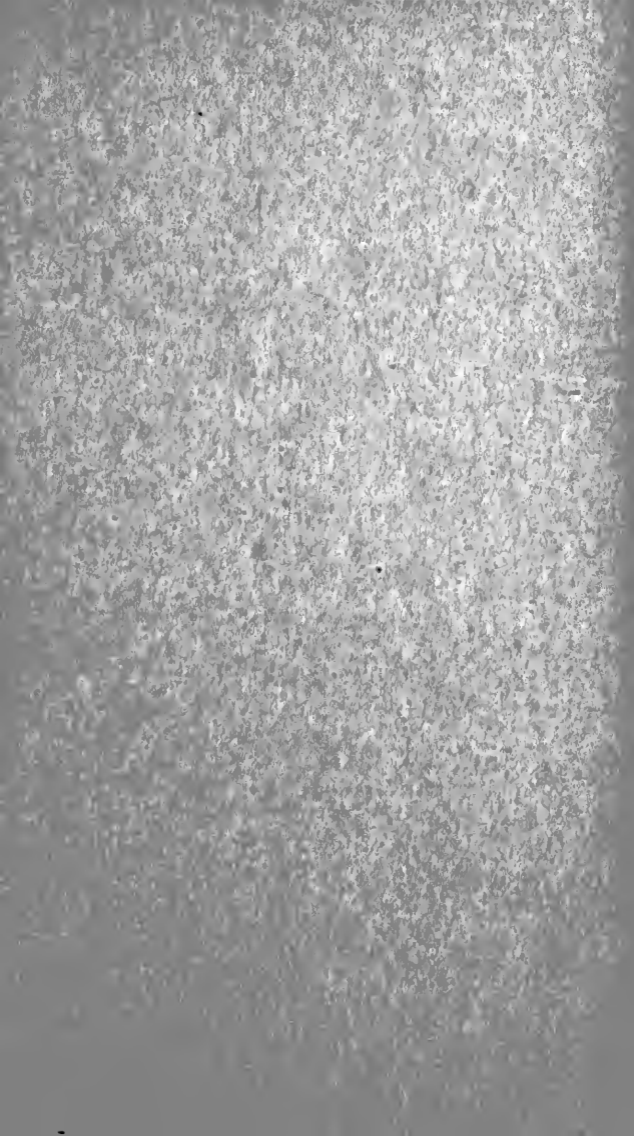
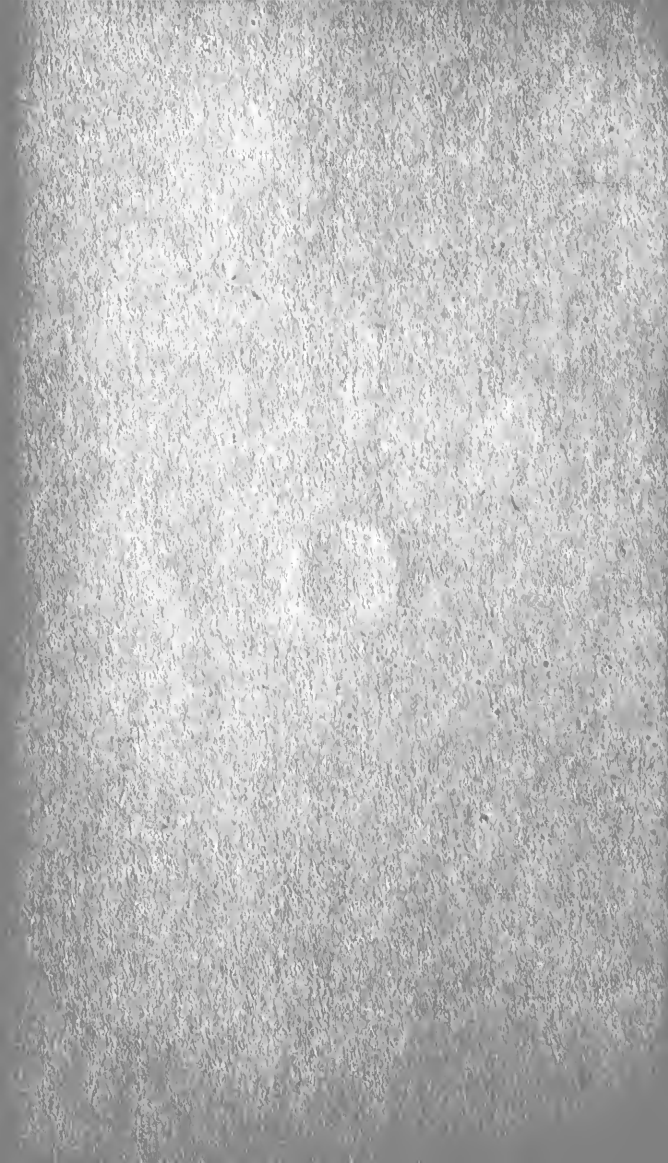


Inglio. 6.









AN ¹⁶⁹⁴⁻⁶
INTRODUCTION
TO THE
Skill of Musick
IN THREE BOOKS.

THE FIRST CONTAINS
The *Grounds* and *Rules* of MUSICK,
according to the *Gam-ut*, and other
Principles thereof.

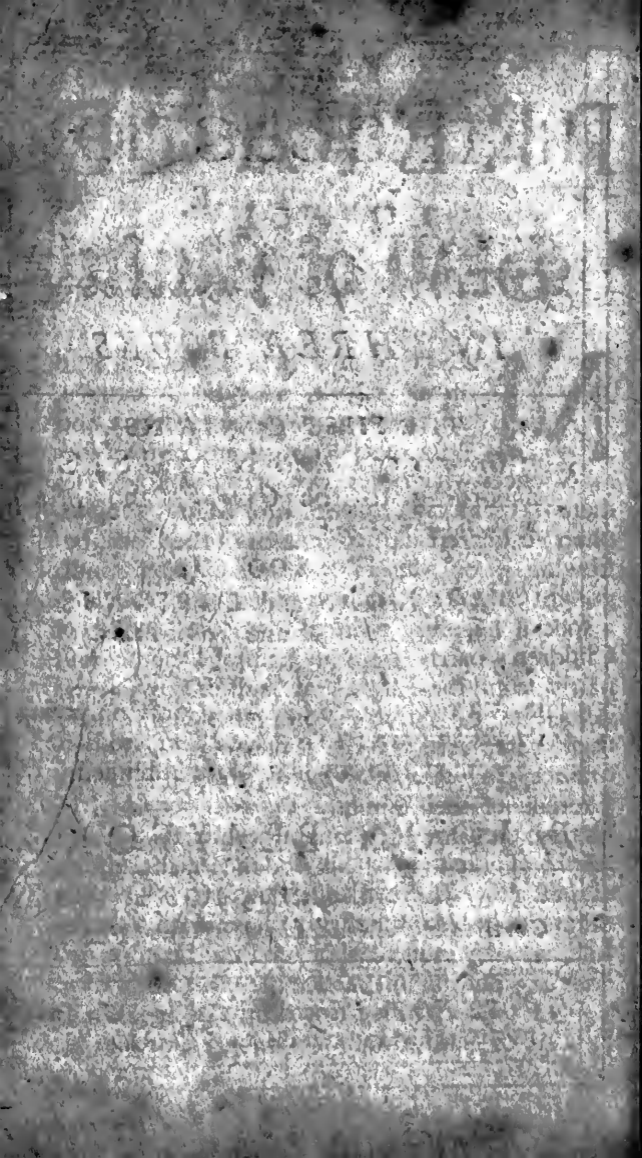
THE SECOND,
INSTRUCTIONS and LESSONS both
for the *Bass-Viol* and *Treble-Violin*.

THE THIRD,
The ART of DESCANT, or Composing
Musick in Parts: In a more Plain and Easie
Method than any heretofore Published.

By JOHN PLAYFORD.

The Twelfth Edition,
Corrected and Amended by Mr. Henry Purcell.

In the SAVOY, Printed by E. Jones, for Henry
Playford at his Shop near the Temple Church. 1694.



English 6.

A

PREFACE

TO ALL

Lovers of Musick.

MUSICK in ancient Times was held in as great Estimation, Reverence, and Honour, by the most Noble and Virtuous Persons, as any of the Liberal Sciences whatsoever, for the manifold Uses thereof, conducing to the Life of Man. Philosophers accounted it an Invention of the Gods, bestowing it on Men to make them better condition'd than bare Nature afforded, and conclude a special necessity thereof in the Education of Children; partly from its natural Delight, and partly from the Efficacy it hath in moving the Affections to Virtue; comprehending chiefly these three Arts in the Education of Youth, *Grammar, Musick, and Gymnastic*; this last is for the Exercise of their Limbs. *Quintilian* reports, in his time the same Men taught both *Grammar* and *Musick*. Those then who intend the Practice thereof, must allow *Musick* to be the Gift of God; yet (like other his Graces and Benefits) it is not given to the Idle, but they must reach it with the Hand of Industry, by putting in Practice the *Works and Inventions* of skilful Artists; for merely to Speak and Sing are of Nature, and this double use of the Ar-

A Preface to all Lovers of Musick.

ticulate *Voice* the rudest Swains of all Nations do make; but to Speak well, and Sing well, are of Art: Therefore when I had considered the great want of Books, setting forth the Rules and Grounds of this Divine Science of *Musick* in our own Language, it was a great Motive with me to undertake this Work, though I must confess, our Nation is at this time plentifully stor'd with skilful Men in this Science, better able than my self to have undertaken this Work; but their slowness and modesty (being, as I conceive, unwilling to appear in Print about so small a matter,) has made me adventure on it, though with the danger of not being so well done as they might have perform'd it: And I was the rather induc'd thereunto, for that the Prescription of Rules of all Arts and Sciences ought to be deliver'd in plain and brief Language, and not in Flowers of Eloquence; which Maxim I have follow'd: For after the most brief, plain and easie Method I could invent, I have here set down the *Grounds of Musick*, omitting nothing in this Art which I conceiv'd necessary for the Practice of Young Beginners, both for Vocal and Instrumental *Musick*. Also I have in a brief Method set forth the Art of Composing *Two, Three, and Four Parts* Musically, in such easie and plain Rules as are most necessary to be understood by Young Practitioners. The Work as it is, I must confess, is not all my own, some part thereof being Collected out of other Authors which have written on this Subject, the which I hope will make it more approv'd.

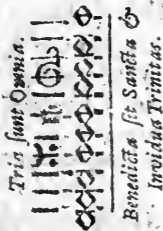
J. Playford.

Of M u s i c k in General, and of its Divine and Civil Uses.

MUSIC K is an Art Unsearchable, Divine, and Excellent, by which a true Concordance of Sounds or Harmony is produced, that rejoiceth and cheareth the Hearts of Men; and hath in all Ages and in all Countries been highly reverenc'd and esteem'd; by the Jews for Religion and Divine Worship in the Service of God, as appears by Scripture; by the Grecians and Romans to induce Virtue and Gravity, and to incite to Courage and Valor. Great Disputes were among Ethnick Authors about the first Inventor, some for Orpheus; some Linus, both famous Poets and Musicians; others for Amphion, whose Musick drew Stones to the building of the Walls of Thebes; as Orpheus had, by the harmonious Touch of his Harp, moved the wild Beasts and Trees to dance: But the true meaning thereof is, That by virtue of their Musick, and their wise and pleasing Musical Poems, the one brought the Savage and Beast-like Thracians to Humanity and Gentleness; the other perswaded the rude and careless Thebans to the fortifying of their City, and to a Civil Conversation: The Egyptians to Apollo, attributing the first Invention of the Harp to him; and certainly they had an high esteem of the Excellency of Musick, to make Apollo (who was the God of Wisdom) to be the God of Musick: But the People of God do truly acknowledge a far more ancient Inventor of this Divine Art, Jubal the

Of MUSICK in General, and of

sixth from Adam, who, as it is recorded, Gen. 4. 27. was the Father of all that handle the Harp or Organ. St. Augustine goeth yet farther, shewing that it is the Gift of God himself, and a Representation or Admonition of the sweet Consent and Harmony which his Wisdom hath made in the Creation and Administration of the World. And well it may be term'd a Divine and Myste- rious Art, for among all those rare Arts and Sciences, with which God hath endued Men, this of Musick is the most sublime and excellent for its wonderful Effects and Inventions: It hath been the study of Millions of Men for many thousand years, yet none ever attain'd the full scope and perfection thereof, but still appear'd new Matter for their Inventions; and, which is most wonderful, the whole Mystery of this Art is compris'd in the compass of three Notes or Sounds, which is most ingeniously observ'd by Mr. Christopher Simpson, in his Division-Violist, p. 18. in these words: All Sounds that can possibly be



joyn'd at once together in Musical Concordance, are still but the reiterated Harmony in *Three*; a significant Emblem of that Supreme and Incomprehensible Trinity, *Three in One*, Governing and Disposing the whole Machine of the World, with all its included Parts

in a perfect Harmony; for in the Harmony of Sounds, there is some great and hidden Mystery above what hath been yet discovered. *And Mrs. Catherine Philips, in her Encomium on Mr. Henry Laws his Second Book of Ayres, hath these words:*

*Nature, which in the vast Creation's Soul,
That steady curious Agent in the whole,*

its Divine and Civil USES.

The Art of Heaven, the order of this Frame,
Is only *Musick* in another Name.

And as some King, conqu'ring what was his own,
Hath choice of several Titles to his Crown;

So *Harmony* on this score now, that then,
Yet still is all that takes and governs Men.

Beauty is but *Composure*, and we find
Content is but the *Concord* of the Mind;

Friendship the *Unison* of well-tun'd Hearts;

Honour's the *Chorus* of the Noblest Parts:

And all the World, on which we can reflect,
Musick to th' Ear, or to the Intellect.

Nor hath there yet been any Reason given of that sympathy in Sounds, that the Strings of a Viol being struck, and another Viol laid at a distance, and tuned in concordance to it, the same Strings thereof should sound and move in a sympathy with the other, tho' not touch'd: Nor that the Sound of a Sackbut or Trumpet should, by a stronger emission of Breath, skip from Concord to Concord, before you can force it into any gradation of Tones or Notes. Ath. Kercherus, a Learned Writer, reports, That in Calabria, and other Parts of Italy, there is a poisonous Spider called the *Tarantula*, by which such as are bitten fall into a frenzy of Madness and Laughter; to allay the immoderate Passion thereof, Musick is the speedy Remedy and Cure, for which they have solemn Songs and Tunes.

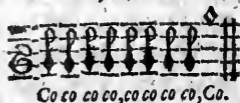
The first and chief Use of Musick is for the Service and Praise of God, whose Gift it is. The second Use is for the Solace of Men, which as it is agreeable unto Nature, so it is allowed by God, as a temporal Blessing to recreate and cheer Men after long study and weary labour in their Vocations. Eccl. 40. 20. Wine and Musick rejoyce the Heart: as the Philosopher adviseth, *Musica Medicina est molestiæ illius per labores suscipitur.*

Elia-

Of MUSICK in General, and of

Ælianus in his Hist. Animal. l. 10. c. 29. writeth, That of all Beasts, there is none that is not delighted with Harmony, but only the Ass. H. Stephanus reports, That he saw a Lion in London leave his Meat to hear Musick. Myself, as I travelled some years since near Royston, met an Herd of Stags, about 20, upon the Road, following a Bagpipe and Violin, which while the Musick play'd they went forward; when it ceas'd, they all stood still; and in this manner they were brought out of Yorkshire to Hampton-Court. If irrational Creatures so naturally love, and are delighted with Musick, shall not rational Man, who is endued with the knowledge thereof? A Learned Author hath this Observation, That Musick is used only of the most Aerial Creatures, lov'd and understood by Man: The Birds of the Air, those pretty winged Choristers, how at the approach of the Day do they warble forth their Maker's Praise? Among which, observe the little Lark, who by a Natural Instinct doth very often mount up the Sky as high as his Wings will bear him, and there warble out his Melody as long as his strength enables him, and then descends to his Flock, who presently send up another Chorister to supply this Divine Service. It is also observed of the Cock, which Chaucer calls Chanticleer, his Crowing is sounded Musically, and doth allude to the perfect Syllables of the word Hal-le-lu-jah.

Ath. Kircher writes also, That the Cock doth sound a perfect Eight Musically, thus, when his Hens come from their Nest.



He hath several other Observations of Sounds by such Animals. The Philosopher says, Not to be Animus Musicum, is not to be Animal Rationale. And

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its Divine and Civil USES.

the Italian Proverb is, God loves not him, whom he hath not made to love Musick. Nor doth Musick only delight the Mind of Man, and Beasts and Birds, but also conduceth much to bodily health by the exercise of the Voice in Song, which doth clear and strengthen the Lungs, and if to it be joyn'd the Exercise of the Limbs, none need fear Asthma or Consumption; the want of which Exercise is often the death of many Students: Also much benefit hath been found thereby, by such as have been troubled with defects in Speech, as Stammering and bad Utterance. It gently breaths and vents the Mourners Grief, and beightens the Joys of them that are cheerful: It abateth Spleen and Hatred. The valiant Soldier in Fight is animated when he hears the sound of the Trumpet, the Fife and Drum: All Mechanick Artists do find it chear them in their weary Labours. Scaliger (Exerc. 302.) gives a reason of these Effects, because the Spirits about the heart taking in that trembling and dancing Air in the body, are moved together, and stir'd up with it; or that the Mind, harmonically composed, is roused up at the Tunes of the Musick. And farther, we see even young Babes are charm'd asleep by their Singing Nurses; nay, the poor labouring Beasts at Plow and Cart are chear'd by the sound of Musick, tho' it be but their Masters Whistle. If God then hath granted such benefit to Men by the Civil Exercise, sure the Heavenly and Divine Use will much more redound to our eternal Comfort, if with our Voices we joyn our Hearts when we sing in his holy Place. Venerable Bede writeth, That no Science but Musick may enter the Doors of the Church: The Use of which in the Worship and Service of God, that it hath been anciently used, and should still be continued, may be easily proved from the Evidence of God's Word, and the Practice of the Church

Of MUSICK in General, and of

in all Ages: You shall seldom meet Holy David without an Instrument in his Hand, and a Psalm in his Mouth; Fifty three Holy Metres or Psalms he dedicated to his Chief Musician Jeduthun, to compose Musick to them: He was one in whom the Spirit of God delighted to dwell, for no Evil Spirit will abide to tarry where Musick and Harmony are lodg'd; for when he play'd before Saul, the Evil Spirit departed immediately. This power of Musick against Evil Spirits, Luther seemeth to think that it doth still remain, Scimus (saith he) Musicam Dæmonibus etiam invisam & intolerabilem esse, We know that Musick is most dreadful and intolerable to the Devils. How acceptable Divine Harmony was to God in his worship, appears in 2 Chron. 5. 12, 13. Also the Levites, which were the Singers, all of them of Asaph, of Heman, of Jeduthun, with their Sons and their Brethren, being arrayed in white Linen, having Cymbals, and Psalteries, and Harps, stood at the East end of the Altar, and with them an hundred and twenty Priests sounding with Trumpets: It came even to pass, as the Trumpeters and Singers were as one, to make one sound to be heard in praising and thanking the Lord; And when they lift up their Voice with the Trumpets and Cymbals, and Instruments of Musick, &c. that then the House was filled with a Cloud, even the House of the Lord. The Use of Musick was continued in the Church of the Jews, even until the Destruction of their Temple and Nation by Titus And the use thereof also began in the Christian Church in our Saviour and his Apostles time. If you consult the Writings of the Primitive Fathers, you shall scarce meet with one that doth not write of the Divine Use of Musick in Churches; and yet true it is, that

some

its Divine and Civil USES.

Some of them did find fault with some Abuses thereof in the Service of God; (and so they would now if they were alive;) but that condemneth the right Use thereof no more than the Holy Supper is condemned by St. Paul, while he blameth those who shamefully profaned it. The Christian Emperors, Kings, and Princes in all Ages, have had this Divine Science in great Esteem and Honour: Constantine the Great, and Theodosius, did both of them begin and sing Divine Hymns in the Christian Congregations; and Justinian the Emperor composed an Hymn to be sung in the Church, which began, To the only begotten Son and Word of God. Of Charles the Great it is reported, That he went often into the Psalmody and sung himself, and appointed his Sons and other Princes what Psalms and Hymns should be sung. But to come nearer home, History tells us, That the ancient Britains of this Island had Musicians before they had Books; and the Romans, that Invaded them, (who were not too forward to magnifie other Nations) confess what Power the Druids and Bards had over the People's Affections, by recording in Songs the Deeds of Heroick Spirits, their Laws and Religion being sung in Tunes, and so without Letters transmitted to Posterity; wherein they were so dextrous, that their Neighbours of Gaul came hither to learn it. Alfred, a Saxon King of this Land, was well skill'd in all manner of Learning, but in the knowledge of Musick took most delight. King Henry the Eighth did much advance Musick in the first part of his Reign, when his mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of Italy, and other Countreys, whereby he grew to great Knowledge therein; of which he gave Testimony, by Composing with his own hand two entire

Ser.

OF MUSICK in General, and of

Services of five and six Parts, as it is Recorded by the Lord Herbert, who writ his Life. Edward the Sixth was a Lover and Encourager thereof, if we may believe Dr. Tye, one of his Chapel, who put the Acts of the Apostles into Metre, and Composed the same to be sung in four Parts, which he printed and dedicated to the King: His Epistle began thus;

Considering well, most Godly King,

The Zeal and perfect Love

Your Grace doth bear to each good Thing,

That given is from Above:

That such good Things your Grace might move,

Your Lute when you assay,

In stead of Songs of Wanton Love,

These Stories then to Play.

Queen Elizabeth was not only a Lover of this Divine Science, but a good Proficient herein; and I have been informed by an ancient Musician, and her Servant, that she did often recreate herself on an excellent Instrument called the Poliphant, not much unlike a Lute, but strung with Wire: And that it was Her Care to Promote the same in the Worship of God, may appear by her 49th Injunction. And K. James I. granted his Letters Patents to the Musicians in London for a Corporation.

Nor was his late Sacred Majesty, and blessed Martyr, King Charles the First, behind any of his Predecessors in the love and promotion of this Science, especially in the Service of Almighty God, which with much Zeal he would bear reverently performed; and often appointed the Service and Anthems himself, especially that sharp Service Composed by Dr. William Child, being by his Knowledge in Musick a competent Judge therein, and could play his Part exactly well on the Bass-Viol, especially of those Incomparable Phantasies of Mr. Coperario to the Organ

its Divine and Civil USES,

Of whose Virtues and Piety (by the infinite Mercy of Almighty God) this Kingdom lately enjoy'd a living Example in his Son King Charles the Second, whose Love of this Divine Art appear'd by his Encouragement of it, and the Professors thereof, especially in his bountifull Augmentation of the Annual Allowance of the Gentlemen of His Chapel; which Example, if it were followed by the Superiors of our Cathedrals in this Kingdom, it would much encourage Men of this Art (who are there employed to Sing Praises to Almighty God) to be more studious in that Duty, and would take off that Contempt which is cast upon many of them for their mean Performances and Poverty; but it is their and all true Christians sorrow, to see how that Divine Worship is contemned by blind Zealots, who does not, nor will not, understand the Use and Excellency thereof.

But Musick in this Age (like other Arts and Sciences) is in low esteem with the generality of People, our late and Solemn Musick, both Vocal and Instrumental, is now justled out of Esteem by the New Corants and Figgs of Foreigners, to the Grief of all sober and judicious Understanders of that formerly solid and good Musick: Nor must we expect Harmony in Peoples Minds, so long as Pride, Vanity, Faction, and Discords, are so predominant in their Lives. But I conclude with the Words of Mr. Owen Feltham in his Resolves; We find, saith he, that in Heaven there is Musick and Hallelujahs Sung; I believe it is an helper both to Good and Evil, and will therefore honour it when it moves to Virtue, and shall beware of it when it would flatter into Vice.

J. Playford.

On the *DEATH* of
Mr. JOHN PLAYFORD,

T H E

*Author of These, and several other
excellent WORKS.*

WE must submit, in vain with anxious Strife
We labour to support this load of Life;
No Prayers nor Penitence, no Tears prevail
With the Grim Tyrant of this mournful Vale.
Like Slaves in Amphitheatres of old,
Each others ghastly Ruin we behold.
And the Proud Sovereign, whom in the Month
Imperial Crowns and Purple Robes adorn,
Drops from his glitt'ring Throne; e're mid of Day
Himself become the greedy Monster's Prey.
To the dark Shades so many ways we fly,
'Tis more a Miracle to be *Born*, than *Dye*.
And since our Course is by the Fates decreed,
He Runs it best who runs with swiftest speed.
Breathless and tir'd, the Wretch who lags behind,
Spurs on a jaded Life that's Lame and Blind:
And what avails one sad and painful Hour,
Whom Death's insatiate Jaws the next devour.

So

On the Death of Mr. J. Playford.

So frail's our State, every mean Shrub we see
Has greater Strength and Permanence than we.
Though set in Tears to night, next morn' the Sun
Does his Eternal Race of Glory run.

The rolling Sand glides through the narrow space,
And Age to Age renews the measur'd Chace.
Our brittle Glass, thin blown, and weakly burn'd,
Drops its short Hour, and never more is turn'd.

Oh never more, *my Friend*, must my charin'd Ear
Thy chearful Voice, and skilful Musick hear!

For ever silent is that Tuneful *Lyre*,
Which Men, in stead of Beasts, did long inspire.
And sure the Dying Prince lamented well,
Not when the Emperor, but *Musician*, fell.

When *Playford's* hand the well-strung Harp adorn'd,
The Principle of Life and Sense we scorn'd;
Pleas'd with the Sound, we wish'd our Vital Air
Might only enter at the ravish'd Ear.

Those Glorious Deeds which were in Times of old
Of the Great *Thracean* fabulously told;

Or what's ascrib'd to sweet *Amphion's* Name,
Was nobly done by this Great *Son of Fame*.

As high to Heav'n as Human Wings can spread,
And deep to Hell as Mortal Steps can tread,

His Pow'rful Strains with Learned Force did go,
Soar'd to the Skies, and pierc'd the Shades below.

His wond'rous Skill did Wealthy Fabricks raise,
Fair *Albion's* list'ning Stones obey'd his Lays,

And stand the Signs of *Gratitude* and *Praise*. }
All Sons of Art adorn'd their Rev'rend *Sire*,

And made his *Mansion* a Perpetual Quire.

On the Death of Mr. J. Playford.

His Life (Harmonious, Gentile, and Sweet,)
Was well compos'd, and in true Concord set.
Each Noble Part adorn'd its proper place,
And Rigid Virtue play'd the *Thorough-Bass*.
Well he consider'd that his tender *Lyre*
Must soon be broke, and Tuneful Breath expire;
And therefore with a Pious Care resign'd
These *Learned Monuments* he left behind.
With such deploring Obsequies he fell,
As fetch'd the Fair *Euridice* from Hell.
But all in vain we mourn, while from our Eyes
Ev'ry belov'd and beauteous Object flies.
Ye Sons of Earth, whom proud Achievements swell,
Behold his Corps, and boast no more your Skill!
When all your Labour with Perfection's Crown'd,
Discord and *Death* succeed the sweetest Sound.

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A <i>Brief Introduction to the Art of Descant; or, Plain and Easie Rules for Composing Musick in Two, Three, Four, or more Parts.</i>	Page 85
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A Catalogue of Vocal and Instrumental MUSICK,
most of which are newly Reprinted for H. Playford
at his Shop near the Temple Church.

H *Armonia Sacra*, the first and second Books,
being a Collection of *Divine Hymns* and
Dialogues: Set to Musick by *Dr. Blow*, *Mr. H. Purcell*,
and other Eminent Masters. *Cantica Sacra*, the
first and second Books, being Anthems in 3 and 4
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sick. Six Books of the *Banquet of Musick*. The
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vision-Violin, containing the newest Grounds for
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ven on *Copper*, shewing any *Note* within the com-
pass of the *Bas-Viol*; very Beneficial for Young
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Also all sorts of *Ruled Paper* and *Ruled Books*,
with *Songs* and *Tunes* fairly Prick'd, and Books on
all other Subjects, are sold at the same Place.

There will be speedily Printed for the Use of *Mr. D.*
Warner's Scholars, A Collection of Part of the *PSALMS* of
DAVID, and the Proper Tune to each *Psalme*; With *Instru-*
ctions at the end of the *Preface* for Singing of them. Which
will be sold by *Henry Playford*, and *D. Warner* aforesaid.

A N
 NTRODUCTION
 TO THE
 Skill of Musick,

C H A P. I.

Of the Scale of Musick called the Gam-ut.

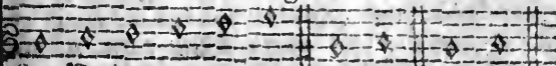
THE *Gam-ut* is the Ground of all *Musick*,
Vocal or *Instrumental*, and (as *Orritho-*
parcus reports) was composed by *Guido*
Aretinus, about the Year 960, out
 of six Syllables in the Saphick of the Hymn of
 St. *Johan. Baptistæ*.

<i>UT</i> — <i>queant laxis</i>	<i>RE</i> sonare <i>fibris</i>
<i>Mira gestorum</i>	<i>FA</i> muli tuorum,
<i>SOL</i> ve poluti	<i>LA</i> bi: rectum.

By another thus:

*UT. RE*livet *Mi*serum *FA*rum *SOL*itumq; *LA*borem.

Ascending thus:

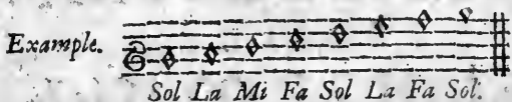


Ut Re Mi Fa Sol La. Ut Re. Sol La.

B

These

These six Notes were used for many Years past in this order *Ascending* and *Descending*, but now four are only in use, *viz.* *Sol, La, Mi, Fa*, (so that *Ut* and *Re* are changed into *Sol* and *La*) which are sufficient to express the several Sounds, and are less burthensom to the Practitioner's Memory.



Besides the Names of these Notes, there is used in our *Scale of Musick*, called the *Gam-ut*, seven Letters of the *Alphabet*, which are set in the first Column, at the beginning of each Rule and Space, as *G, A, B, C, D, E, F*. And of these, there are three *Septenaries* ascending one above the other, *G* being the first, agreeing with the third Letter in the *Greek Alphabet* called *Gammia*, and is made thus in *Greek* Γ, in *English* G, (the first Derivation thereof being from the ancient *Greeks*) as you may see in the *Scale of Musick* at the end of this Chapter.

These seven Letters are called *Cliffs*, or more properly *Clearvs*, and the Syllables adjoyning to them are the *Names* of the *Notes*. By the three *Septenaries*, are distinguish'd the three several *Parts* of *Musick* into which the *Scale* is divided; First, the *Bassus*, which is the lowest Part; Secondly, the *Mean*, or middle Part; and Thirdly, the *Treble*, or highest Part; so that according to these three *Septenaries*, *Gam-ut* is the lowest Note, and *E la* the highest. And these, the usual *Gam-uts* in Mr. *Morley*, and others, did not exceed; but there are many *Notes* used, both above and below,

and

and do exceed this Compass both in *Vocal* and *Instrumental Musick*, which ought not to be omitted; for the Compass of Musick is not confined: And tho' there be but three Septenaries of Notes in the Example of the *Gam-ut*, which amount to the compass of One and twenty Notes or Sounds; yet in the *Treble* or highest Part, as occasion requires, you may *Ascend* more Notes, for it is the same over again, only eight Notes higher: Or in your *Bassus* or lowest Part, you may *Descend* the like Notes lower than *Gam-ut*, as the compass of Voice or Instrument is able to extend, which will be the same, only *Eights* to those above. And these Notes of *Addition* are usually thus distinguished:

Those above *Ela* in the *Treble* are called *Notes in Alt*, as *F fa ut in Alt*, *G sol re ut in Alt*, &c. and those below *Gam-ut* in the *Bassus* are called *Double Notes*, as *Double F fa ut*, *Double E la mi*, &c. as being *Eights* or *Diapasons* to those above *Gam-ut*. I have therefore in the Table of the *Gam-ut* in this Book expressed them with double Letters in their right places.

The *Gam-ut* is drawn upon fourteen *Rules* and their *Spaces*, and comprehends all Notes or Sounds usual in *Musick*, either *Vocal* or *Instrumental*; yet when any of the Parts into which it is divided, *viz.* *Treble*, *Mean*, or *Tenor* and *Bass*, shall come to be prick'd out by it self in *Songs* or *Lessons*, either for *Voice* or *Instrument*, *five Lines* is only usual for one of those Parts; as being sufficient to contain the compass of Notes thereto belonging: And if there be any Note that extend higher or lower,

it is usual to add a *Line* in that place with a Pen.

But for all *Lessons* for the *Organ*, *Virginals*, or *Harp*, two *Staves* of *six Lines* together are required, one for the left hand or *lower Keys*, the other for the right hand or *upper Keys*.

He that means to understand what he *Sings* or *Plays*, must study to be perfect in the Knowledge of the *Scale* or *Gam-ut*, to have it perfect in his Memory without Book both forward and backward, and to distinguish the *Cliffs* and *Notes* as they stand in *Rule* or *Space*; for knowing the *Notes* Places, their Names are easily known.

The three Columns to the right hand of the *Scale* or *Gam-ut* are thus described:

The first Column is called *B duralis*, or *B sharp*, as having no *Flat* in *B mi*, and has in it the Names of the Notes as they are called on the *Rules* and in the *Spaces*, ascending and descending.

The second Column is called *B naturalis*, or *B proper*, having a *B flat* in *B mi* only, which is put at the beginning of the *Line* with the *Cliff*; and in this Column likewise you have the Names of the Notes as they stand on *Rule* or in *Space*.

The third and last Column is called *B mollaris*, or *B fa*, having two *B flats*, the one in *B mi*, the other in *E la mi*, placed at the beginning with the *Cliff*; and here also you have the Names of the Notes.

In these three Columns, the Names of the Notes are changed according to the proper *Keys*. Also observe this for a General Rule, That what Name any Note hath, the same Name properly hath its Eighth, either above or below it, be it in *Treble*, *Mean*, *Tenor*, or *Bass*.

the Skill of Musick
THE GAM-VT, OR SCALE OF MUSICK.

The Treble or highest Keyes. The Meane or middle Keyes. The Bass or lowest Keyes.

aa	la mi re	la	la	mi
gg	Sol re vt	Sol	Sol	la
ff	fa vt	fa	fa	Sol
E	la	la	mi	b fa
D	la Sol	Sol	la	la
C	Sol fa	fa	Sol	Sol
B	fa # mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	Sol re vt	Sol	Sol	la
F	fa vt	fa	fa	Sol
E	la mi	la	mi	b fa
D	la Sol re	Sol	la	la
C	Sol fa vt	fa	Sol	Sol
B	fa # mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	Sol re vt	Sol	Sol	la
F	fa vt	fa	fa	Sol
E	la mi	la	mi	b fa
D	Sol re	Sol	la	la
C	fa vt	fa	Sol	Sol
B	mi	mi	b fa	b fa
A	re	la	la	mi
G	F am vt	Sol	Sol	la
FF	fa vt	fa	fa	Sol
EE	la mi	la	mi	fa
DD	Sol re	Sol	la	la
CC	fa vt	fa	Sol	Sol

{ B Durius, B Naturalis, B Mollaris }
 1 2 3

aa

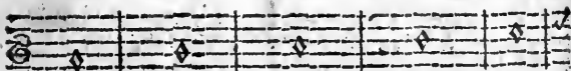
ob

An Introduction to

A Second Table of the *Scale of MUSICK* called the *GAMUT*, in which every *Key* or *Note* is put in its proper place upon the *Five Lines* on *Rule* and in *Space*, according to the two usual signed *Cleaves* or *Cliffs*, viz. the *Bassus* and the *Treble*, ascending from the lowest *Note* of the *Bass*, to the highest in the *Treble*.



D la sol, E la, F fa ut, G sol re ut, A la mi re.



F fa ut, G sol re ut, A la mi re, B fa b mi, C sol fa,



A la mi re, B fa b mi, C sol fa ut. D la sol re, E la mi,



B mi, C fa ut, D sol re, E la mi, F fa ut, G sol re ut,

Bassus.



CC fa ut, DD sol re, EE la mi, FF fa ut, Gam-ut, A re,

C H A P. II.

Of the Cliffs or Cleaves.

IN the *Gam-ut*, (as I said before) is contained three Septenaries of Letters, which are *G, A, B, C, D, E, F*: These seven Letters are set at the beginning of each *Rule* and *Space*, and are called *Cliffs*; of these seven, four are only used, one of which is commonly plac'd at the beginning of every Line of any *Song* or *Lesson*, either *Vocal* or *Instrumental*. The first is called *F fa ut* Cleave or Cliff, which is only proper to the *Bass* or lowest Part, and is thus marked F on the fourth Line, at the beginning of *Songs* or *Lessons*. The second is the *C sol fa ut*, which is proper to the Middle or Inner Parts, as *Tenor*, *Counter-Tenor*, or *Mean*, and is thus signed or marked C . The third is the *G sol re ut* Cleave or Cliff, which is only proper to the *Treble* or highest Part, and is signed or marked thus G on the second Line of the *Song* or *Lesson*.

These three *Cliffs* are called the *Three Signed Cliffs*, because they are always set at the beginning of the Lines on which the *Song* or *Lesson* is prick'd. *Cliff* or *Cleave* is derived from *Clavis* a Key, or Guide to understand the *Notes*.

From these *Cliffs*, the Places of all the *Notes* in your *Song* or *Lesson* are understood, by proving your *Notes* from them, according to the Rule of the *Gam-ut*, either up or down.

A fourth *Cliff* is the *B Cliff*, which is proper to all Parts, as being of two Natures or Properties,

that is to say, *flat* or *sharp*, and doth only serve for the *flattening* and *sharpening* of Notes, and therefore it is called *B fa*, *B mi*; the *B fa* signifies *flat*, the *B mi*, *sharp*. The *B fa*, or *B flat*, is known on *Rule* or *Space* by this mark [b]; and the *B mi*, which is *sharp*, by this [♯].

By these two *Rules*, you are to observe of them both; First, the *B fa*, or *B flat*, doth alter both the Name and Property of the Notes before which it is placed, and is called *Fa*, making that Note half a Tone or Sound lower than it was before.

Secondly, the *B mi*, or *B sharp*, alters the property of the Notes before which it is placed, but not the Name; for it is usually placed either before *Fa* or *Sol*, and they retain their Names still, but their Sound is raised half a Tone or Sound higher.

Note, That these two *B Cliffs* are placed not only at the beginning of the Lines with the other Cliffs, but are usually put to several Notes in the middle of any Song or Lesson for the *flattening* and *sharpening* them, as the Harmony of the *Musick* requires.

C H A P. III.

A brief *RULE* for Proving the Notes in any Song or Lesson.

First, observe with which of the three usual *Cliffs* your Song or Lesson is signed with at the beginning; if it be with the *G sol re ut* Cliff, then if the Note be above it, whose Name and Place you

you would know, you must begin at your Cliff, and assign to every Rule and Space a Note, according to the Rule of your *Gam-ut*, ascending till you come to that Rule or Space wherein the same Note is set: But if the Note be below your Cliff, then you must prove downwards to it, saying your *Gam-ut* backwards, assigning to each Rule and Space a Note, till you come to its place. So that by knowing in what place of your *Gam-ut* the Note is set, you will easily know its Name, the next Chapter directing you an *Infallible RULE* for it, and that by an easie and familiar Example.

C H A P. IV.

Containing a Plain and Easie RULE for the Naming your Notes in any Cliff.

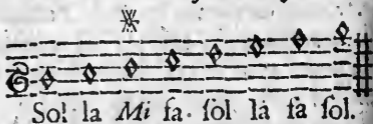
HAVING observed the foregoing Direction, of Proving your Notes to know their Places, you may easily know their Names also, if you will follow this *RULE*: First, observe that *Mi* is the *Principal* or *Master-Note*, which leads you to know all the rest; for having found out that, the other follow upon course: And this *Mi* hath its being in four several places, but it is but in one of them at a time, its proper place is in *B mi*; but if a *B fa*, which is a *B flat*, (as is mention'd in *Chap. 2.*) be put in that place, then it is removed into *E la mi*, which is its second place; but if a *B flat* be placed there also, then it is in its third place, which is *A la mi re*; if a *B flat* come there also, then it is removed into its

its fourth place, which is *D la sol re*; so that in which of these it is, the next Notes above it ascending are *Fa sol la*, *Fa sol la*, twice, and then you meet with your *Mi* again, for it is found but once in eight Notes: In like manner, the Notes next below it descending are *La sol fa*, *La sol fa*, and then you have your *Mi* again. For your better understanding of which, observe this old Metre, whose Rules are plain, true, and easie.

*To attain the Skill of Musick's Art,
Learn Gam-ut up and down by heart,
Thereby to learn your Rules and Spaces,
Notes Names are known, knowing their Places.
No Man can Sing true at first sight,
Unless he Name his Notes aright;
Which soon is learnt, if that your Mi
You know its Place where e'er it be.*

1. {
Example.

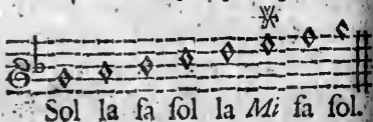
*If that no Flat be set in B,
Then in that Place standeth your Mi.*



2. {
Example.

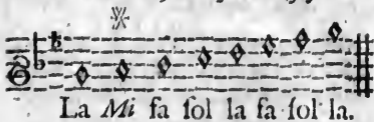
* B fa b mi.
† E la mi.

*But if your * B alone be Flat,
Then † E is Mi, be sure of that.*



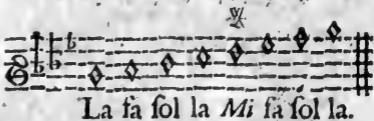
3. *Ala mi re.* *If both be Flat, your B and E,
Then * A is Mi, here you may see.*

Example.



4. *D la sol.* *If all be Flat, E, A, and B,
Then Mi alone doth stand in * D.*

Example.



*The first three Notes above your Mi
Are Fa sol la, here you may see;
The next three under Mi that fa,
Them La sol fa you ought to call.*

Example.



*If you'l Sing True without all blame,
You call all Eighths by the same Name.*

Example of the Eighths.

Sol la fa sol. Sol fa la sol.*Sol la fa sol. Sol fa la sol.*

*First learn by Cliffs to Name your Notes
 By Rules and Spaces right;
 Then Tune with TIME, to Ground your Skill
 For Musick's sweet Delight.*

These *Rules and Examples* being seriously perused by the Learner, will infallibly direct him in the right *naming* of his *Notes*, which is a very great help to the Singer; for nothing makes him sooner mistake his *Tune* in Singing, than the *miss-naming* his *Notes*: And therefore take this one *Rule* more for the *naming* your *Notes*, by finding your *Mi* in its several places in any *Cliff* whatsoever, be it *Bass*, *Treble*, or any *Inward Part*, there being no *Song* prick'd down for any *Part* that does not employ some of the *Five Lines* in the following *Example*. The several *Parts* are demonstrated by the little *Arches* or *Columns* on the right side of the *Example*.

Another Example for Naming the NOTES
in any Cliff.

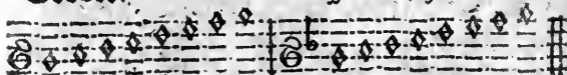
Mi in B. Mi in E. Mi in A.



This Example expresses the Names of the Notes in the three Removes of Mi. I have seen Songs with four Flats, (as is before mentioned) viz. in B mi, E la mi, A la mi re, and D la sol re; but this fourth place of D la sol re is very seldom used, and such Songs may be termed Irregular as to the naming the Notes, (being rather intended for Instruments than Voices) and therefore not fit to be proposed to young Beginners to Sing. And because I will omit nothing that may be useful to Practitioners, I have set down a third Example of Naming the Notes in all Parts, as the Flats are assigned to the Cliffs.

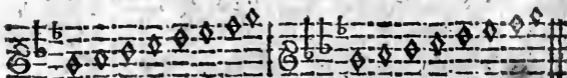
An exact TABLE of the Names of the Notes in all the usual Cliffs, expressed in the Six several Parts of Musick.

Treble. G sol re ut *Cliff on the second Line.*



Sol la Mi fa sol la fa sol.

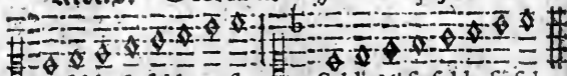
Sol la fa sol la Mi fa sol.



La Mi fa sol la fa sol la.

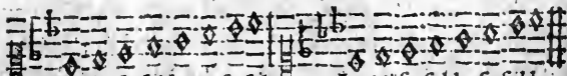
La fa sol la Mi fa sol la.

Altus. C sol fa ut *Cliff on the first Line.*



Fa sol la fa sol la Mi fa.

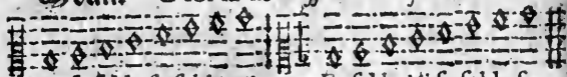
Sol la Mi fa sol la fa sol.



Sol la fa sol la Mi fa sol.

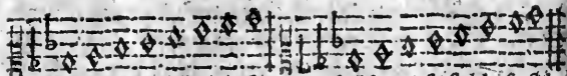
La Mi fa sol la fa sol la.

Meane. C sol fa ut *Cliff on the second Line.*



Mi fa sol la fa sol la Mi.

Fa sol la Mi fa sol la fa.



Fa sol la fa sol la Mi fa.

Sol la Mi fa sol la fa sol.

Counter.

Counter-Tenor. C sol fa ut *Cliff on the 3^d Line.*

Sol la Mi fa sol la fa sol. Sol la fa sol la Mi fa sol.

La Mi fa sol la fa sol la. La fa sol la Mi fa sol la.

Tenor. C sol fa ut *Cliff on the fourth Line.*

La fa sol la Mi fa sol la. Mi fa sol la fa sol la Mi.

Fa sol la Mi fa sol la fa. Fa sol la fa sol la Mi fa.

Bass. F fa ut *Cliff on the fourth Line.*

Sol la Mi fa sol la fa sol. Sol la fa sol la Mi fa sol.

La Mi fa sol la fa sol la. La fa sol la Mi fa sol la.

C H A P. V.

Of Tuning the Voice.

THUS having briefly given you plain and familiar Rules for the understanding the nature and use of the *Gam-ut*; it will be necessary, before I set down your first plain *Songs*, to insert a word or two concerning the *Tuning of the Voice*, in regard none can attain the right guiding or ordering his *Voice*, in the *rising* and *falling* of several *Sounds* which are in *Musick*, at first, without the help of another *Voice*, or *Instrument*. They are both of them extraordinary helps: But the *Voice* of a skilful *Artist* is first to be preferr'd; yet the *Voice* guided by the *sound* of an *Instrument*, may do well, if the Learner have Skill thereon himself to express the several *sounds*, so that his *Ear* and *Voice* go along with the *Instrument*, in the *ascending* and *descending* of the several *Notes* or *Sounds*. And (if not) if an *Instrument* be sounded by another who is an *Artist*, so the Learner hath a good *Ear* to guide his *Voice* in *unity* to the *sound* of the *Instrument*, it will with a little *Practice* (by sometimes singing with, and sometimes without,) guide his *Voice* into a perfect *Harmony*, to sing plain *Song* with exactness; I mean by *Tuning* his *Notes* perfectly, *Ascending* and *Descending*, and in raising or falling of a *Third*, a *Fourth*, a *Fifth*, or a *Sixth*, &c. as in the following *Plain Songs* they are set down. At the first guiding the *Voice* therein, it will much help you if you observe this *Rule*: For a *Third* ascending, which

which is from *Sol* to *Mi*, at your first Tuning sound by degrees all three Notes, as *Sol La Mi*, then at second Tuning leave out *La* the middle Note, and so you will Tune from *Sol* to *Mi*, which is a *Third*. This Rule serves for the rising of *Fourths* or *Fifths*, &c. as your third Plain Song in the next Page directs.

Observe, that in the Tuning your Voice you strive to have it clear.

Also in the expressing your Voice, or tuning of Notes, let the Sound come clear from your throat, and not through the teeth, by sucking in your breath, for that is a great obstruction to the clear utterance of the Voice.

Lastly, observe that in tuning your first Note of your Plain Song, you equal it so to the pitch of your Voice, that when you come to your highest Note, you may reach it without squeaking, and your lowest Note without grumbling.

The Three usual Plain SONGS for Tuning the VOICE, with the proper Letters of the Names of the Notes.

First.

S L M F S L F S S F L S F M L S L S

Second.

S M L F M S F L L F S M F L M S L S

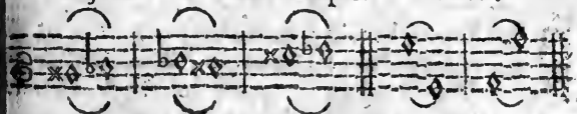
Third

Semitone or half a Note lower; and the *B sharp* raiseth the Note before which it is set a *Semitone* or half a sound higher, but alters not its Name; so that from *Mi* to *Fa*, and likewise from *La* to *Fa*, is but a *Semitone* or a half Note; between any two other Notes it is a perfect *Tone* or *Sound*, as from *Fa* to *Sol*, from *Sol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect sound. And this may be easily distinguished; if you try it on the Frets of a *Viol* or *Lute*, you shall perceive plainly that there goestwo *Frets* to the stopping of a whole Note, and but one *Fret* to a half Note; so that it is observed, that *Mi* and *Fa* serve only for the *flattening* or *sharpening* all Notes in the *Scale*, and they being rightly understood, the other Notes are easily applied to them; for if *G sol re ut* have a sharp set before it, it's the same in sound with *A la mi re flat*; and *B fa b mi flat* is the same with *A la mi re sharp*, and *C fa ut sharp* is *D sol re flat*, &c. as being of one and the same sound, or stopped upon one and the same *Fret* of the *Viol* or *Violin*.

Unisons.

For Example.

Octaves.



For Discourse of the Cords and Discords, I shall only name them in this part of my Book.

Perfect Cords are these; a *Fifth*, an *Eighth*, with their *Compounds* or *Octaves*.

Imperfect Cords are these; a *Third*, a *Sixth*, with their *Compounds*: All other Distances reckon'd from the *Bass* are *Discords*.

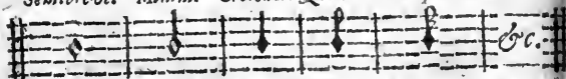
A *Diapason* is a perfect *Eighth*, containing five whole *Tones*, and two half *Tones*, that are in all seven natural *Sounds* or *Notes* besides the *Ground*, what *flats* or *sharps* so'er there be.

For a further Discourse, I refer you to Mr. *Simpson's Compendium*, or *The Art of Descant*; my purpose here being only to set down the Rules for the *Theorick Part* of *Musick*, so far as is necessary to be understood by young Practitioners in *Vocal* or *Instrumental Musick*. I shall in the next Chapter give an account of the *Notes*, their *Time* and *Proportions*.

CHAP. VII.

The Notes; their Names, Number, Measure, and Proportions.

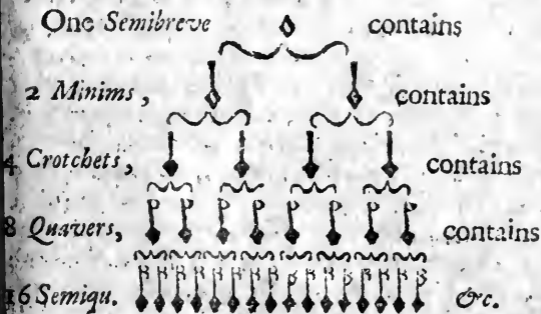
Semibreve. Minim. Crotchet. Quaver. Semiquaver.



M*Easure*, in this Science, is a Quantity of the length or shortness of *Time*, either by Natural Sounds; pronounced by the Voice; or Artificial, upon Instruments; which *Measure* is by a certain Motion of the hand or foot expresse'd in variety of *Notes*. These *Notes* in *Musick* have two Names, one for *Tune*, the other for *Time*. *Measure* or *Proportion* of *Notes* to certain *Sounds*. The Names of *Notes* in *Tuning* I have set down in the former Chapter, being four, *Sol, La, Mi, Fa*.
 These

Those in the Measure or Proportion of Time are Six, as a *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*, and *Demisemiquaver*, as they are expressed upon five Lines at the beginning of this Chapter.

There were three other *Notes* formerly in use, as a *Large*, a *Long*, and a *Breve*, which that you may not be ignorant of them, I will let you know their Value and Proportion of *Time*. A *Large* contains two *Longs*, a *Long* two *Breves*, and a *Breve* two *Semibreves*, so that a *Large* contains 8 *Semibreves*, which is a Sound too long to be held by any Voice or Instrument except the *Organ*, the *Semibreve* being the longest Note now in use, and called the *Master-Note*, or a *Whole Time*: I shall give you an account what Proportion it bears in *Time*, as likewise what each *Note* bears in Proportion over each other, which you must be well acquainted with before you can beat *Time* right, which I shall speak of in *Chap. 9*. But observe this following Example. As,



C H A P. VIII.

Of the Rests or Pauses, of Pricks or Points of Addition, and Notes of Syncopation.

Pauses or Rests are silent Characters, or an artificial omission of the Voice or Sound, proportion'd to the Measure of other Notes according to their several Distinctions; which that the Performer may not Rest or Pause too long or short before he Plays or Sings again, there is a Rest assigned to every Note: As the *Semibreve Rest*, which is expressed by a Stroak drawn downwards from any one of the Five Lines half through the Space between Line and Line; the *Minim Rest* is ascending upward from the Line; the *Crotchet Rest* is turned off like a Tenter-hook to the right hand, and the *Quaver Rest* to the left; the *Semiquaver Rest* with a double Stroak to the left; and the *Demisemiquaver Rest* with a triple Stroak to the left. Now whenever you come to any of these Rests, you must cease Playing or Singing till you have counted them silently according to their value in Time before you play again; as when you meet with a *Semibreve Rest*, you must be as long silent as you would be performing the *Semibreve*, before you Sing or Play again; so of a *Crotchet*, a *Quaver*, or the like. If the Stroak be drawn from one Line to another, then 'tis two *Semibreves*; if from one Line to a third, then 'tis four *Semibreves*: As in this following Example.



Now you must observe, That when you meet with a *Semibreve Rest* made in *Tripla Time*, or in any other sort of *Time* besides plain *Common Time*, it serves for a whole Bar of that *Time* which you Sing or Play in, altho' the *Time* may be longer or shorter than a *Semibreve*; or if 'tis drawn from Line to Line, (like two *Semibreve Rests*) it serves for two Bars, and no more nor less; so for four or eight Bars, or more, according as you find it mark'd down.

The *Prick of Perfection*, or *Point of Addition*, is a little *Point* placed always on the right side of the *Note*, and adds to the Value of the *Sound* half as much as it was before; for as one *Semibreve* contains two *Minims*, when this *Point* is added to it it must be held as long as three *Minims*; so of *Crotchets*, *Quavers*, &c. as in this Example.



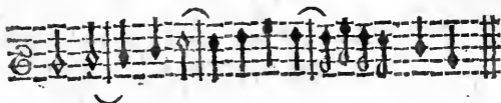
Sometimes you will meet with a *Prick* or *Point* placed at the beginning of a Bar, which belongs to the last Note in the preceding Bar.

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An Introduction to

As for Example.



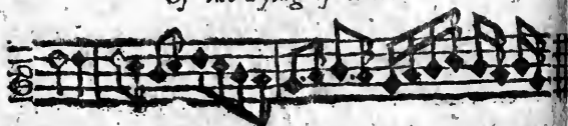
The same by NOTES.



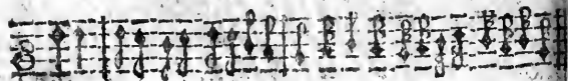
Notes of *Syncopation*, or *Driving-Notes*, are, when your Hand or Foot is taken up, or put down, while the *Note* is sounding, which is very awkward to a Young Practitioner; but when once he can do this well, he may think himself pretty Perfect in keeping *Time*. For an Example, take this following Lesson.



Of the Tying of Notes.



The same Notes unty'd.



This

This Example shews, that many times in Songs or Lessons, two, four, or more *Quavers* or *Semiquavers* are tied together by a long stroak drawn through their Tails; and tho' they be so, they are the same with the other, and are so tied for the benefit of the Sight when many *Quavers* or *Semiquavers* happen together, not altering the Measure or Proportion of *Time*.

C H A P. I X.

Of the MOODS, or Proportions of the Time or Measure of N O T E S.

THis part of Musick, called *Time*, is so necessary to be understood, that unless the Practitioner arrive to a Perfection in it, he will never be able to Play with any delight to himself, or at least to a Skilful Ear; the Use of it rendering *Musick* so infinitely more Pleasing and Delightful, which to obtain, I have set down these following *Instructions*.

That there is but two *Moods* or *Characters* by which *Time* is distinguished, viz. *Common-Time*, and *Tripla-Time*, all other Variations and Distinctions of *Time* (like so many Rivulets) take their Original from these two; the Marks of which are always placed at the beginning of your *Song* or *Lesson*.

First, I shall speak of *Common-Time*, which may be reckon'd three several sorts; the first and slowest of all is marked thus C: 'Tis measured
by

by a *Semibreve*, which you must divide into four equal Parts, telling *one, two, three, four*, distinctly, putting your Hand or Foot down when you tell *one*, and taking it up when you tell *three*, so that you are as long down as up. Stand by a large Chamber-Clock, and beat your Hand or Foot (as I have before observed) to the slow Motions of the Pendulum, telling *one, two*, with your Hand down as you hear it strike, and *three, four*, with your Hand up; which Measure I would have you observe in this *slow* sort of *Common-Time*: Also you must observe to have your Hand or Foot down at the beginning of every Bar.

The second sort of *Common-Time* is a little faster, which is known by the *Mood*, having a stroke drawn through it, thus C .

The third sort of *Common-Time* is quickest of all, and then the *Mood* is retorted thus D ; you may tell *one, two, three, four*, in a Bar, almost as fast as the regular Motions of a Watch. The *French Mark* for this retorted *Time*, is a large Figure of 2.

There are two other sorts of *Time* which may be reckoned amongst *Common-Time* for the equal division of the Bar with the Hand or Foot up and down; The first of which is called *Six to four*, each Bar containing six *Crotchets*, or six *Quavers*, three to be sung with the Hand down, and three up, and is marked thus $\frac{6}{4}$, but very brisk, and is always used in *Figs*.

The other sort is called *Twelve to eight*, each Bar containing twelve *Quavers*, six with

with the Hand down, and six up, and marked thus $\frac{3}{8}$.

These are all the *Moods* of *Common-Time* now in use. The length of your *Notes* you must perfectly get before you can keep *Time* right; for the which, I refer you to *Chap. 7.*

Tripla-Time, that you may understand it right, I will distinguish into two sorts: The first and slowest of which is measured by three *Minims* in each Bar, or such a quantity of lesser *Notes* as amount to the value of three *Minims*, or one *Pointed Semibreve*, telling *one, two*, with your Hand down, and up with it at the *third*; so that you are as long again with your Hand or Foot down as up. This sort of *Time* is marked thus $\frac{3}{4}$.

The second sort is faster, and the *Minims* become *Crotchets*, so that a Bar contains three *Crotchets*; or one *Pointed Minim*; 'tis marked thus 3, or thus 3|. Sometimes you will meet with three *Quavers* in a Bar, which is marked as the *Crotchets*, only Sung as fast again.

There is another sort of *Time* which is used in *Instrumental Musick*, call *Nine to six*, marked thus $\frac{9}{8}$, each Bar containing nine *Quavers* or *Crotchets*, six to be Play'd with the Foot down, and three up: This I also reckon amongst *Tripla-Time*, because there is as many more down as up.

These, I think, are all the *Moods* now in use, both *Common* and *Tripla-Time*: But 'tis necessary for the Young Practitioner to observe, That in
the

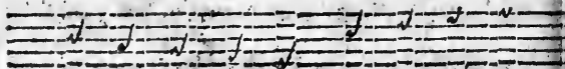
the middle of some *Songs* or *Tunes* he will meet with *Quavers* joyn'd together three by three, with a Figure of 3 marked over every three *Quavers*, or (it may be) only over the first three: These must be performed, each three *Quavers* to the value of one *Crotchet*, which in *Common-Time* is the same with *Twelve to eight*, and in *Tripla-Time* the same with *Nine to six*.

A Perfection in these several *Moods* cannot be obtained without a diligent Practice, which may be done at any time when you do not Sing or Play, only telling *one, two, three, four*, or *one, two, three*, and Beating to it; (as I have before observed.) Also the Young Practitioner must take care to Sing or Play with one that is perfect in it, and shun those which are not better than himself.

C H A P. X.

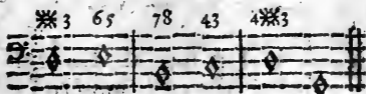
Of the several Adjuncts and Characters used in M U S I C K.

1. **A** *Direct* is usually put at the end of the Line and serves to direct to the place of the first Note on the next Line, and are thus made:



2. *Bars* are of two sorts, *single* and *double*. The *single Bars* serve to divide the *Time* according to the *Mea-*

6. The *Figures* usually placed over *Notes* in the *Thorrow-Bass* of *Songs* or *Ayres* for the *Organ* or *Theorbo*, is to direct the *Performers* to strike in other *Parts* to those *Notes*, as *Thirds*, *Sixths*, &c. with *Sharps* and *Flats*; as thus:



I shall here conclude the *First Part*, wherein I have set down what is needful to be understood of the *Theorick Part* of *Musick* in the plainest and easiest *Method* that I could; not doubting but by it, and a little *Assistance* of some already *Skil'd* in *Musick*, to *Guide* you to the *Practick*.

A brief Discourse of the Italian manner of Singing; wherein is set down the Use of those Graces in Singing, as the Trill and Gruppo used in Italy, and now in England: Written some Years since by an English Gentleman who had lived long in Italy, and being returned, Taught the same here.

The Proem to the said Discourse is to this effect.

Hitherto I have not put forth to the view of the World those Fruits of my Musick Studies, employ'd about that Noble manner of Singing which I learnt of my Master the famous *Scipione del-Palla* in *Italy*; nor my Compositions of *Ayres* Composed by me, which I saw frequently practised by the most famous Singers in *Italy*, both Men and Women: But seeing many of them go about main'd and spoil'd, and that those long-winding Points were ill performed, I therefore devised to avoid that old manner of running *Division* which has been hitherto used, being indeed more proper for Wind and Stringed Instruments, than for the Voice: And seeing that there is made now adays an indifferent and confus'd use of those excellent Graces and Ornaments to the good and true manner of Singing, which we call *Trills* and *Grups*, Exclamations of Increasing and

and *Abating* of the Voice, of which I do intend in this my Discourse to leave some Foot-prints, that others may attain to this excellent manner of Singing: To which manner I have framed my last *Ayres* for one Voice to the *Theorbo*, not following that old way of *Composition*, whose Musick not suffering the Words to be understood by the Hearers, for the multitude of Divisions made upon short and long Syllables, though by the Vulgar such Singers were cryed up for Famous. But I have endeavour'd in those my late Compositions to bring in a kind of Musick, by which Men might, as it were, Talk in Harmony, using in that kind of Singing a certain noble neglect of the Song, (as I have often heard at *Florence* by the Actors in their Singing *Opera's*) in which I endeavour'd the Imitation of the Conceit of the Words, seeking out the Cords more or less Passionate, according to the meaning of them, having concealed in them so much as I could the *Art of Descant*, and paused or stayed the Continuances or Cords upon long Syllables, avoiding the short, and observing the same Rule in making the passages of Division by some few *Quavers* to Notes and to Cadences, not exceeding the value of a quarter or half a *Semibreve* at most. But, as I said before, those long windings and turnings of the Voice are ill used; for I have observed, that Divisions have been Invented, not because they are necessary unto a good fashion of Singing, but rather for a certain tickling of the Ears of those who do not well understand what it is to sing Passionately; for if they did, undoubtedly Divisions would have been abhorri'd, there being
nothing

nothing more contrary to Passion than they are, yet in some kind of Musick less Passionate or Affectuous; and upon long Syllables, not short, and in final Cadences some short Points of Division may be used, not at all adventures, but upon the Practice of the Descant; but to think of them first in those things that a man will sing by himself, and to fashion out the manner of them, and not to promise a man's self that this Descant will bear it: For to the good manner of Composing and Singing in this way, the understanding of this Conceit, and the humour of the Words, as well in passionate Cords, as passionate Expressions in Singing, doth more avail than Descant; I have made use of it only to accord 2 Parts together, & to avoid certain notable Errors, and bind certain Discords for the accompanying of the Passion, more than to use the Art: And certain it is, that an *Ayre* Composed in this manner upon the Conceit of the Words, by one that hath a good fashion of Singing, will work a better effect and delight more than another made with all the Art of Descant, where the Humour or Conceit of the Words is not minded.

The original of which Defect (if I deceive not my self) is hence occasioned, because the Musician doth not well possess and make himself Master of that which he is to Sing; for if he did so, undoubtedly he would not run into such Errors as most easily he falleth into, who hath framed to himself a manner of Singing: For Example, altogether Passionate, with a General Rule, that in Encreasing and Abating the Voice, and in Exclamations, is the foundation of Passion, doth always

use them in every sort of Musick, not discerning whether the words require it: Whereas those that well understand the conceit and meaning of the words, know our Defects, and can distinguish where the Passion is more or less required. Which sort of People we should endeavour to please with all diligence, and more to esteem their Praise, than the Applause of the ignorant Vulgar.

Thus *Art* admitteth no Mediocrity; and how much the more Curiosities are in it, by reason of the Excellence thereof, with so much the more labour and love ought we, the Professors thereof, to find them out: Which love hath moved me (considering that from Writings we receive the light of all *Science*, and of all *Art*) to leave behind me this little light in the ensuing Notes and Discourses; it being my intention to shew so much as appertaineth to him who maketh the profession of Singing alone, to the Harmony of the *Theorbo*, or other Stringed Instrument, so that he be already entred into the Theory of *Musick*, and Play sufficiently. Not that this cannot also be attained by long Practise, as it is seen that many, both Men and Women, have done, and yet this they attain is but unto a certain degree; but because the Theory of the Writings conduceth unto the attaining of that degree; and because in the Profession of a *Singer*, (in regard of the Excellence thereof) not only particular Things are of use, but they all together do better it: Therefore to proceed in order, thus will I say;

That the chiefeft Foundations, and most important Grounds of this Art, are the *Tuning* of the *Voice* in all the *Notes*; not only that it be neither too high nor too low; but that there be a good manner of *Tuning* it used. Which *Tuning* being used for the most part in two fashions, we will consider both of the one and the other; and by the following *Notes*, will shew that which to me seemeth more proper to other Effects.

There are some therefore, that in the *Tuning* of the first *Note*, tune it a *Third* under: Others tune the said first *Note* in his proper Tune, always increasing it in Loudness, saying, That this is the good way of putting forth the *Voice* gracefully.

Concerning the first: Since it is not a General Rule, because it agrees not in many Cords, altho' in such places as it may be used, it is now become so ordinary, that instead of being a Grace (because some stay too long in the third *Note* under, whereas it should be but lightly touched,) it is rather tedious to the Ear; and that for Beginners in particular, it ought seldom to be used: But in stead of it, as being more strange, I would chuse the second for the increasing of the *Voice*.

Now because I have not contain'd my self within ordinary terms, and such as others have used, yea rather have continually searched after Novelty, so much as was possible for me; so that the Novelty may fitly serve to the better obtaining of the *Musicians* end, that is, to delight and move the Affections of the Mind, I have found it to be a more affectuous way to tune the *Voice* by a contrary effect to the other, that is, to tune the first *Note* in its proper

Tune, diminishing it, because *Exclamation* is the principal means to move the *Affection*; and *Exclamation* properly is no other thing but the slacking of the Voice, to reinforce it somewhat more. Whereas increasing of the Voice in the *Treble Part*, especially in feigned Voices, doth oftentimes become harsh and unsufferable to the Hearing, as upon divers occasions I have heard. Undoubtedly therefore, as an *Affection* more proper to move, it will work a better effect to tune the Voice, diminishing it, rather than increasing of it: Because in the first of these ways now mentioned, when a man increases the Voice to make an *Exclamation*, it is needful that in Slacking of it he increase it the more; and therefore I have said, that it sheweth harsh and rough. But in the diminishing of the Voice it will work a quite contrary effect, because when the Voice is slacked, then to give it a little spirit, will always make it more passionate. Besides that also, using sometimes one, sometimes another, variety may be used, which is very necessary in this *Art*, so that it be directed to the said End.

So then, if this be the greatest part of that Grace in Singing, which is apt to move the *Affection* of the Mind, in those conceits certainly where there is most use of such *Affections* or *Passions*, and if it be demonstrated with such lively *Reasons*, a new *Consequence* is hence inferred, That from Writings of men likewise may be learnt that most necessary Grace, which cannot be describ'd in better manner, and more clearly for the understanding thereof; and yet it may be perfectly attain'd unto: So that after the Study of the Theory, and after these

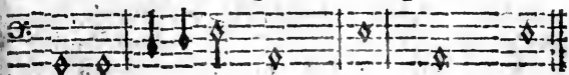
Rules,

Rules, they may be put in Practice, by which a man grows more perfect in all Arts, especially in the Profession of a perfect Singer, be it Man or Woman.

More Languid. A livelier Exclamation. For Example.



Cor mio deb non langui—re, qui—re.



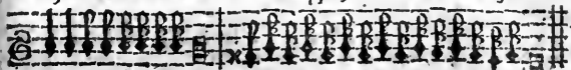
Of Tuning therefore with more or less Grace, and how it may be done in the aforesaid manner, Tryal may be made in the above-written Notes with the words under them, *Cor mio, deb non languire*. For in the first *Minim* with the *Prick* you may tune *Cor mio*, diminishing it by little and little, and in the falling of the *Crotchet* increase the Voice with a little more spirit, and it will become an *Exclamation* passionate enough, tho' in a Note that falls but one degree: But much more sprightly will it appear in the word *deb*, by holding of a Note that falls not by one degree; as likewise 'twill become most sweet by the taking of the greater *Sixth* that falls by a leap. Which thing I have observed, not only to shew to others what a thing *Exclamation* is, and from whence it grows; but also that there may be two kinds of it, one more passionate than the other; as well by the manner in which they are described, or tuned in the one

way or other; as also by imitation of the word, when it shall have a signification suitable to the Conceit. Besides that, *Exclamations* may be used in all *Passionate Musick*, by one General Rule in all *Minims* and *Crotchets* with a *Prick* falling; and they shall be far more *Passionate* by the following Note which runneth, than they can be in *Semibreves*; in which 'twill be fitter for increasing and diminishing the Voice, without using the *Exclamations*. Yet by consequence understand, that in *Airy Musick*, or *Corants* to dance, in stead of these *Passions*, there is to be used only a lively chearful kind of Singing, which is carried and ruled by the *Air* it self. In the which, though sometimes there may be place for some *Exclamation*, that liveness of Singing is in that place to be omitted, and not any *Passion* to be used which savoureth of *Languishment*. Whereupon we see how necessary a certain Judgment is for a *Musician*, which sometimes useth to prevail above Art. As also we may perceive by the foregoing Notes, how much greater Grace the four first *Quavers* have upon the second Syllable of the word *Languire*, (being so stayed by the second *Quaver* with a *Prick*) than the four last equal *Quavers* so Printed for Example. But because there are many things which are used in a good fashion of Singing, which, because there is found in them a greater Grace, being describ'd in some one manner, make a contrary effect one to the other; whereupon we use to say of a Man, That he Sings with much Grace, or little Grace: These things will occasion me at this time, first to demonstrate in what fashion I have describ'd the *Trill* and the *Grasp*; and the man-

manner used by me to teach them to those who have been interess'd in my House; and further, all other the more necessary Effects: So that I leave not unexpressed any Curiosity which I have observed.

Trill, or Plain Shake.

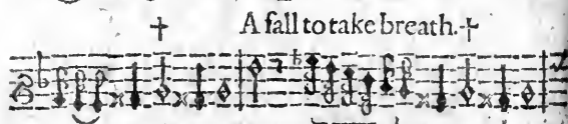
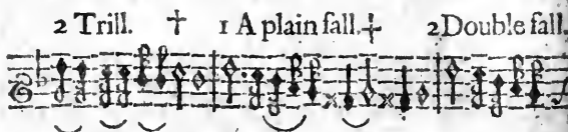
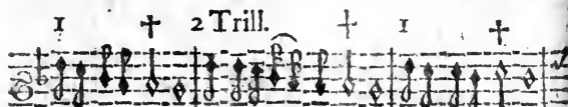
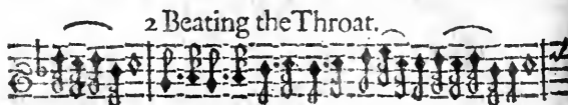
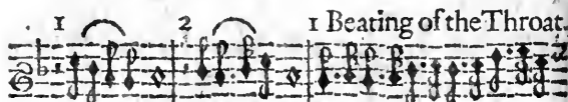
Gruppo, or Double Relish.



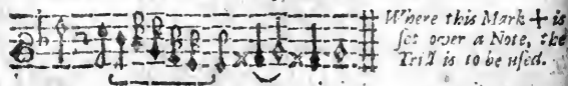
Cor ————— re mi ————— a.

The *Trill* describ'd by me is upon one *Note* only; that is to say, to begin with the first *Crotchet*, and to beat every *Note* with the *throat* upon the *Vowel* [a] unto the last *Breve*; as likewise the *Gruppo*, or *Double Relish*. Which *Trill* and *Gruppo* was exactly learned, and exquisitely performed by my *Scholars*. So that if it be true, that *Experience is the Teacher of all Things*, I can with some confidence affirm, and say, That there cannot be a better *Means* used to teach it, nor a better *Form* to describe it. Which *Trill* and *Grup*, because they are a *Step* necessary unto many things that are describ'd, and are effects of that *Grace* which is most desired for *Singing* well; and (as is aforesaid) being described in one or other manner, do work a contrary effect to that which is requisite; I will shew, not only how they may be used, but also all the effects of them described in two manners, with the same value of the *Notes*, that still we may know, (as is aforesaid) that by these *Writings*, together with *Practice*, may be learned all the *Curiosities* of this *Art*.

Example of the most usual Graces.



Another fall like it. +



Where this Mark + is
set over a Note, the
Trill is to be used.

It is to be observed in these Graces, that the second hath more Grace in it than the first; and for your better Experience, we will in this following *Ayre* describe some of those Graces with Words under, together with the *Bass* for the *Theorbo*; in which *Ayre* is contained the most *Passionate Passages*.

Abating the Voice. *A sprightful Exclamation.* *A more lively Exclam.*

Deb deb doue son fuggiti deb doue son spariti

6 *6

Exclam. *Excla. Excla.* *Trillo.*

gl'oc chi de qua-li-er rai I-o son cener homa i

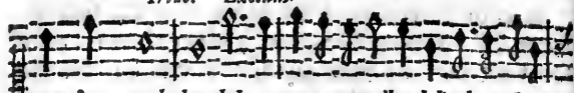
* 6 6 * * * 10 11 * 10

Exclamation without measure, as it were Talking in Harmony, and neglecting the M sick.

Aure Aure divine ch'er rate peregrine in questa

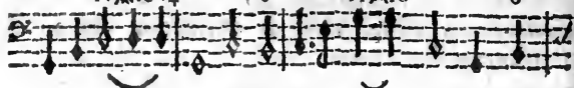
An Introduction to

Trillo. Exclam.

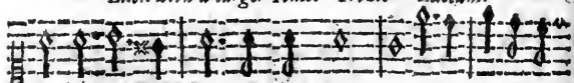


part'en quel-la deb recate novella del' alma luce

11 * 10 14 6 11 * 10 6

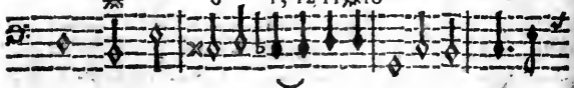


Excl. with a larger Time. Trillo. Exclam.

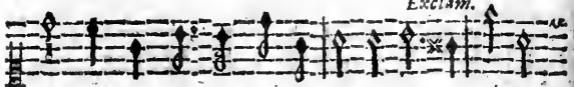


lo-ro Aure ch'io me ne mo-ro deb recate no-

* 6 13 12 11 * 10

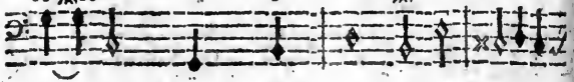


Exclam.

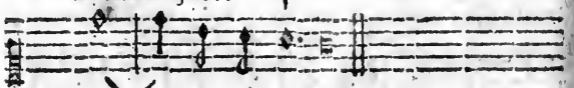


vel-la del' al-ma lu-ce lo-ro Au-re Au-re

11 * 10 6 *

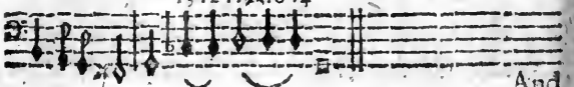


Exclam. reinforc'd. +



ch'io me ne moro.

13 12 11 * 10 14



And

And because in the two last Lines of the foregoing Ayre, *De doue son fuggiti*, there are contained the best Passions that can be used in this Noble manner of Singing, I have therefore thought good to set them down, both to shew where it is fit to encrease and abate the Voice, to make *Exclamations*, *Trills*, and *Grups*; and in a word, all the Treasures of this Art: And that they may serve for Example, whereby men may take notice in the Musick of the places, where they are most necessary, according to the Passions of the Words. Although I call that the *Noble manner of Singing*, which is used without tying a man's self to the ordinary measure of Time, making many times the Value of the Notes less by half, and sometimes more, according to the conceit of the words; whence proceeds that excellent kind of Singing with a graceful Neglect, whereof I have spoken before.

[“ Our Author having briefly set forth this chief
 “ or most usual Grace in Singing called the Trill,
 “ which (as he saith very right) is by a beating in the
 “ Throat on the Vowel [ah]; some observe, that it is
 “ rather the shaking of the Uvula or Pallate on the
 “ Throat in one sound upon a Note. For the attain-
 “ ing of this, the most surest and ready way is by imi-
 “ tation of those who are perfect in the same; yet I
 “ have heard of some that have attained it after this
 “ manner: In the singing a plain Song of 6 Notes up
 “ and 6 down, they have in the midst of every Note
 “ beat or shaken with their Finger upon their Throat,
 “ which by often practice came to do the same Notes
 “ exactly without. It was also my chance to be in

“ company with some Gentlemen at a Musical Practice,
 “ which sung their Parts very well, and used this Grace
 “ (called the Trill) very exactly: I desired to know
 “ their Tutor; they told me, I was their Tutor, for
 “ they never had any other but this my **I**ntrou-
 “ duction: That (I answered) could direct them but in
 “ the Theory, they must needs have a better help in the
 “ Practick, especially in attaining to sing the Trill
 “ so well. One of them made this Reply; (which made
 “ me smile) I used, said he, at my first learning the
 “ Trill, to imitate that breaking of a Soand in the
 “ Throat which Men use when they Lower their
 “ Hawks, as He-he-he-he; which he used slow
 “ at first, and after more swift on several Notes, higher
 “ and lower in sound, ’till he became perfect therein.

“ The Trill being the most usual Grace, is usually
 “ made in Closes, Cadences; and when on a long
 “ Note Exclamation or Passion is expressed, there
 “ the Trill is made in the latter part of such Note;
 “ but most usually upon binding Notes, and such Notes
 “ as precede the closing Note. Those who once attain
 “ to the perfect use of the Trill, other Graces will
 “ become easie.]

Since then there are so many Effects to be used
 for the excellency of this Art, there is required
 (for the performing of them) necessarily a good
 Voice, as also good Wind to give liberty, and serve
 upon all occasions where is most need. It shall
 therefore be a profitable Advertisement, that the
 Professor of this Art, being to sing to a *Theorbo*,
 or other Stringed Instrument, and not being com-
 pelled

elled to fit himself to others, that he so pitch his Tune, as to sing his clear and natural Voice, avoiding feigned Tunes of Notes. In which, to feign them, or at the least to inforce Notes, if his Wind serve him well, so as he do not discover them much, (because for the most part they offend the Ear;) yet a Man must have a command of Breath to give the greater Spirit to the increasing and diminishing of the Voice to *Exclamations* and other Passions as is related; therefore let him take heed, that spending much Breath upon such Notes, it do not afterward fail him in such places as it is most needful: For from a feigned Voice can come no noble manner of Singing, which only proceeds from a natural Voice, serving aptly for all the Notes which a Man can manage according to his Ability, employing his Wind in such a fashion as he commands all the best passionate Graces used in this most worthy manner of Singing. The love whereof, and generally of all Musick, being kindled in me by a natural inclination, and by the study of so many years, shall excuse me, if I have suffered my self to be carried further than perhaps was fit for him, who no less esteems and desires to learn from others, than to communicate to others what himself hath learned; and to be further transported in this Discourse, than can stand with that respect I bear to all the Professors of this Art. Which Art being excellent, and naturally delightful, doth then become admirable, and entirely wins the love of others, when such as possess it, both by teaching and delighting others, do often exercise it, and make it appear to be a Pattern and true Resemblance of those

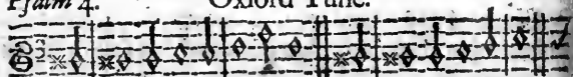
those never ceasing *Cælestial Harmonies*, whence proceed so many good Effects and Benefits upon Earth, raising and exciting the Minds of the Hearers to the Contemplation of those infinite Delights which Heaven affordeth.

Vale.

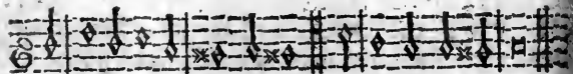
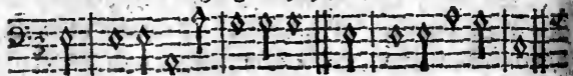
Several TUNES of the most usual
P S A L M S Sung in Parish-
Churches, with the Bass under
each Tune.

Psalms 4.

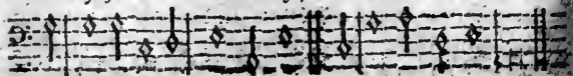
Oxford Tune.



O God that art my righteousness, L^d, hear me when I call :

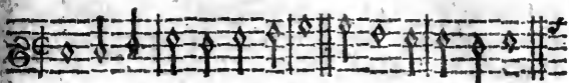


Thou hast set me at li-ber-ty, when I was bound and thrall.



Psalm 31.

Lichfield Tune.



O Lord, I put my trust in thee, let nothing work me shame :

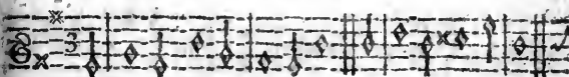


As thou art just, de-li-ver me, and set me quite from blame.

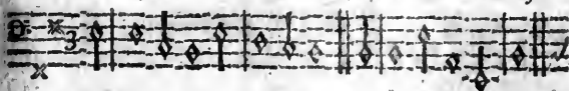


Psalm 34.

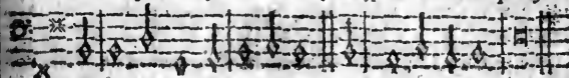
Martyrs Tune.



I will give laud and honor both, unto the Lord always :

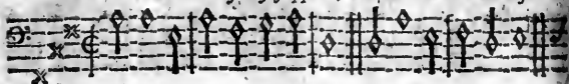


And eke my mouth for evermore, shall speak un-to his praise.

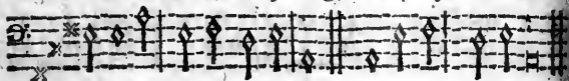




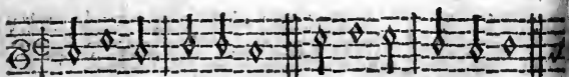
The Lord is on-ly my support, and he that doth me feed:



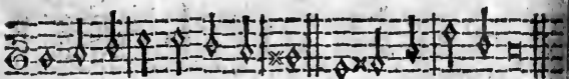
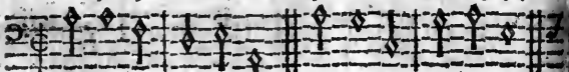
How can I then lack a-ny thing, whereof I stand in need?



Psalm 25, 50, 67, 70, or 134. Southwel Tune.



I lift my heart to thee, my God and guide most just:

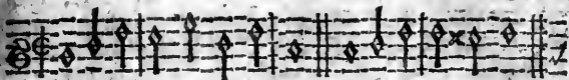


Now suffer me to take no shame, for in thee do I trust.

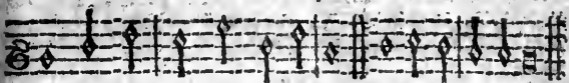
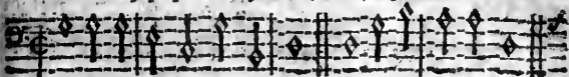


Psalm 78.

York Tune.



Attend my people to my Law, and to my words incline :

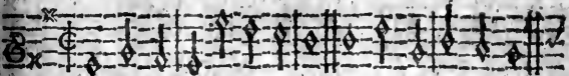


My mouth shall speak strange parables, and sentences divine...

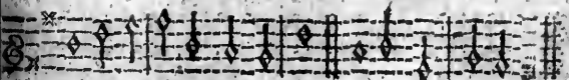
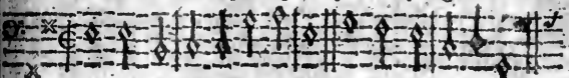


Psalm 91.

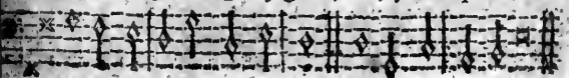
St. Mary's Tune.



He that within the secret place of God most high doth dwell :

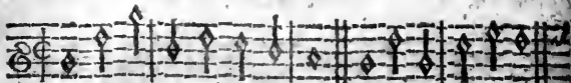


In shadow of the mightiest grace, at rest shall keep him well.



An Introduction to
St. David's Tune.

Psalms 95.



O come let us lift up our voice, and sing un--to the Lord :

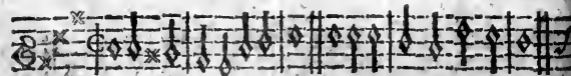


In him our rock of health rejoyce let us with one accord.

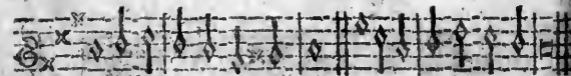
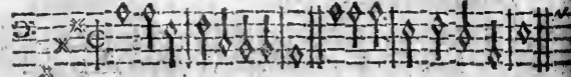


Psalms 100.

Proper Tune.



All people y^e on earth do dwell, sing to the L. with chearful voice.



Him serve with fear, his praise forthel, com ye before him, & rejoyce.

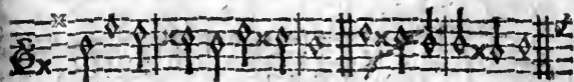
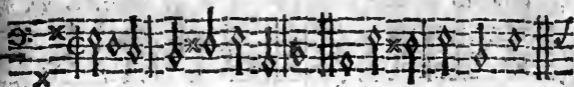


Psalm 119.

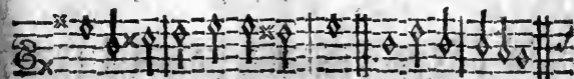
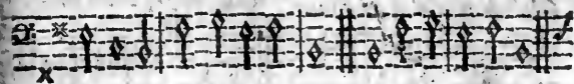
Proper Tune.



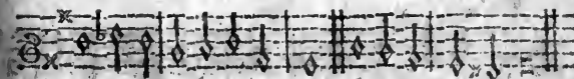
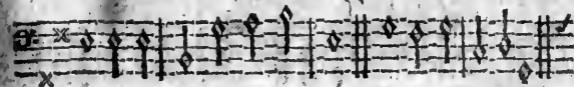
Blessed are they that perfect are, and pure in mind and heart :



Whose lives and con-ver-sa-ti-ons from God's laws never start.

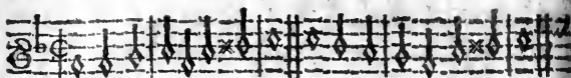


Blessed are they that give themselves his statutes to observe :

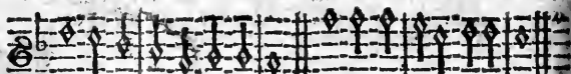
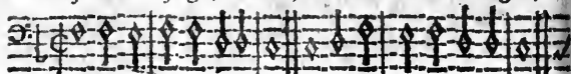


Seeking the L. with all their heart, & never from him swerage

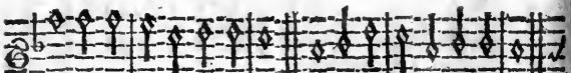




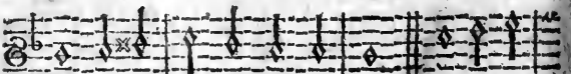
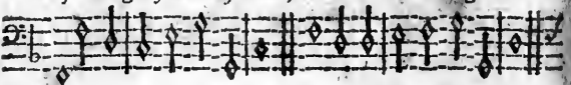
*Ye children which do serve the Ld, praise ye his name with one accord,
Who from the rising of the Sun, till it return where it begun,*



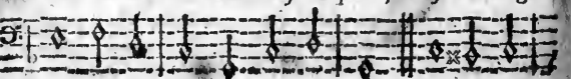
*Yea, blessed be always his Name, | The L^d all people doth surmount,
Is to be praised with great fame.*

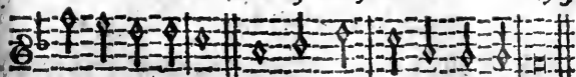


As for his glory we may count, above the heavens high to be:

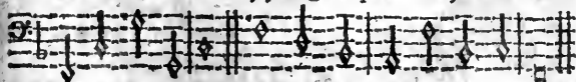


With God the Lord who may compare, whose dwellings



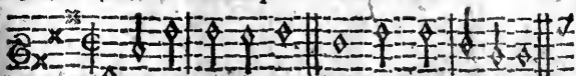


in the heavens are? Of such great pow'r and force is he.

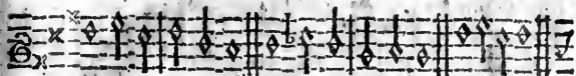
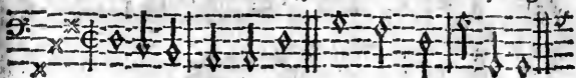


Psalms 148.

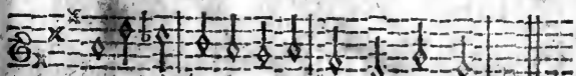
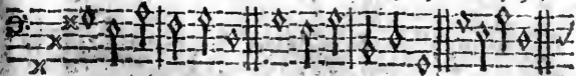
Proper Tune.



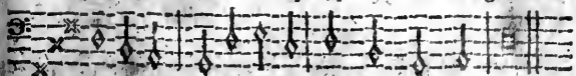
Give laud unto the Lord; from heav'n that is so high:



Praise him in deed and word, above the starry sky: And also ye,



His Angels all, Armies royal, praise him with glee.



☞ The whole Book of *Psalms* and *Hymns* are Printed in a Pocket Volume, with the Tunes to each Psalm in Three Parts, *Cantus*, *Medius*, and *Bassus*, in a more plain and easie Method than any heretofore Printed; to which (when you are perfect in these) I refer you.



A B R I E F
I N T R O D U C T I O N

To the Playing on the

Bass-Viol.

The Second B O O K.

THIS *Viol* is usually called *de Gambo*, or the *Bass* or *Consort-Viol*, because the Musick thereon is played from the Rules of the *Gam-ut*, and not as the *Lyra-Viol*; which is by Letters or *Tablature*. Of this *Viol de Gambo*, there are three several sizes, one larger than the other, according to the three Parts of *Musick* set forth in the *Gam-ut*, viz. *Treble-Viol*, *Tenor-Viol*, and *Bass-Viol*. The *Treble-Viol* plays the highest Part, and its Lessons are prick'd by the *G sol re ut* Cliff G ; the *Tenor-Viol*, or middle Part, its Lessons are by the *C sol fa ut* Cliff F ; and the *Bass-Viol*, which is the largest; its Lessons are

by the *F fa ut* Cliff F . These three *Viols* agree in one manner of Tuning; therefore I shall first give you Directions for Tuning the *Bass-Viol*, which is usually strung with *Six Strings*, (as you may observe on the Figure expressed in the foregoing Page,) which six Strings are known by six several Names: The *first*, which is the smallest, is called the *Treble*; the *second*, the *Small Mean*; the *third*, the *Great Mean*; the *fourth*, the *Counter-Tenor*; the *fifth*, the *Tenor* or *Gam-ut* String; the *sixth*, the *Bass*. But if you will Name them after they are Tuned, according to the Rule of the *Gam-ut*, the *Treble* String is *D la sol re*; the *Small Mean*, *A la mi re*; the *Great Mean*, *E la mi*; the *Counter-Tenor*, *C fa ut*; the *Tenor* or fifth String, *Gam-ut*; and the sixth or *Bass*, *Double D sol re*. Belonging to these *six Strings* there are *seven Frets* or *Stops* on the *Neck* of the *Viol*, which are put for stopping the various Sounds according to the several Notes of the *Gam-ut*, both *Flat* and *Sharp*: For the more plain understanding of which, I have drawn an exact *Table* in Page 60, and 61, beginning with the lowest Note on the *sixth String*, and so ascending to the highest on the *first* or *Treble String*. The perfect understanding of which *Table*, will much further you in the knowledge of Tuning the *Viol*; for which Tuning, I will give two *Rules*, one by *Tablature* or *Letters*, the other by the *Gam-ut* Rule: The first being the easiest way to a *Beginner*, whose *Ear* at first being not well acquainted with the exact Distances of Sounds the Strings are Tuned in, may by this way use only one Sound, *viz.* an *Unison*, which is to make two Strings (one of them being stoppt,
the

the other not) to agree in the same Sound: The Letters are Eight, *A, B, C, D, E, F, G, H*; seven of these are assigned to the seven *Frets* on the Neck of the *Viol*: *A* is for the String open, *B* is the first Fret, *C* the second, *D* the third, *E* the fourth, *F* the fifth, *G* the sixth, and *H* the seventh.

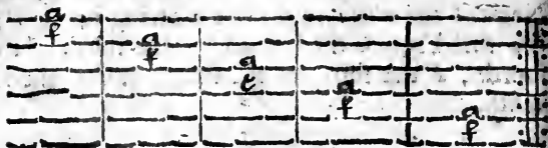
Example.

Six Strings.	1.	a	b	c	d	e	f	g	h
	2.	a	b	c	d	e	f	g	h
	3.	a	b	c	d	e	f	g	h
	4.	a	b	c	d	e	f	g	h
	5.	a	b	c	d	e	f	g	h
	6.	a	b	c	d	e	f	g	h

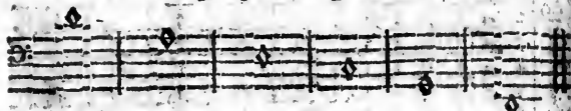
Open. First, Second, Third, Fourth, Fifth, Sixth, 7th Fret.

When you begin to Tune, raise your *Treble* or smallest String as high as conveniently it will bear without breaking; then stop only your *Second* or *Small Mean* in *F*, and Tune it till it agree in *Unison* with your *Treble* open; that done, stop your *Third* in *F*, and make it agree with your *Second* open; then stop your *Fourth* in *E*, and make it agree with your *Third* open; then stop your *Fifth* in *F*, and make it agree with your *Fourth* open; and lastly, stop your *Sixth* in *F*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in Tune, according to the *Rule* of the *Gam-ut*.

Example of Tuning by Letters.



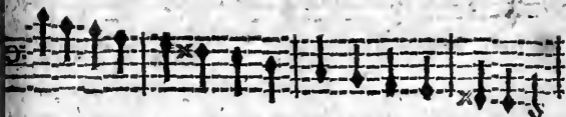
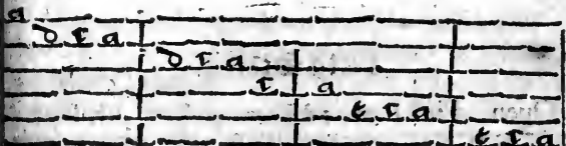
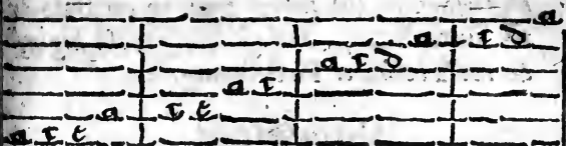
Example of Tuning by Notes.



D la sol re. A la mi re. E la mi. C fa ut. Gam-ut. DD sol re.

The other way of *Tuning* is by the Rule of the *Gam-ut*, by distances of *Sounds*, as in the foregoing Example, thus: The *Treble* being raised as high as it will conveniently bear without breaking, is called *D la sol re*; then Tune your *Second* four Notes lower, and it is *A la mi re*; the *Third* four Notes lower, is *E la mi*; the *Fourth* three Notes, or a flat *Third* lower, is *C fa ut*; the *Fifth* four Notes lower, is *Gam-ut*; and the *Sixth* four Notes lower than the *Fifth*, is *Double D sol re*. This is the most usual way of *Tuning* it; yet there are some Lessons do require it one Note lower, which is *Double C fa ut*, but that is very seldom.

Example of the NOTES ascending and descending by Tablature and Notes, as they ascend and descend on the several Frets or Stops.



The *Viol* being thus Tuned, practice this Example of the *Notes* ascending and descending, and by it you shall know the *Viol* is right Tuned.

An exact TABLE, directing the Places of all the Notes, flat and sharp, to every Stop on the Bass-Viol, according to the Gam-ut, beginning at the lowest Note of the Bass on the Sixth String, and ascending to the highest on the Treble or First String.

Sixth String.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret.



Double D sol re. DDE la mi, DDE la mi, DD F fa ut. DD F fa ut,
flat. proper. sharp.

Fifth String.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret.



Gam-ut, Gam-ut sharp. A re. B mi flat. B mi proper.

Fourth String.

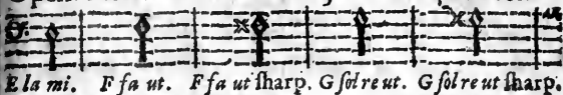
Open. First Fret. 2d Fret. 3d Fret.



C fa ut. C fa ut sharp. D sol re. E la mi flat.

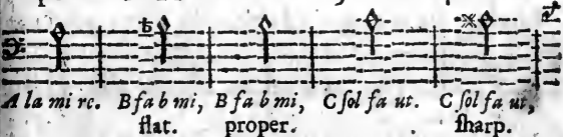
Third String.

Open: First Fret. 2d Fret. 3d Fret. 4th Fret.



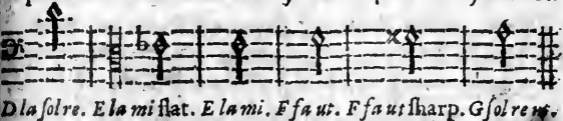
Second String.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret.



First String.

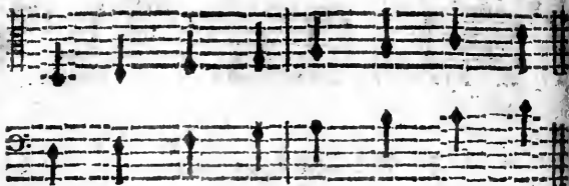
Open. First Fret. 2d Fret. 3d Fret. 4th Fret. 5th Fret.



It is usual in Lessons for the *Bass-Viol*, to add a *Sixth Line* above or below if the Note require, or to change the *Cliff* when the Notes ascend above *D la sol re*; the Practitioner ought therefore to be perfect in the *C sol fa ut* Cliff on the middle Line, as you see in the five last Notes of the *Table*: Also this Example mentions the Agreement of Notes in both Cliffs, *Bass* and *Tenor*.

Example

Example.



In this Example, the Notes prick'd in the *Tenor* Cliff are the same with those in the *Bass* or *F. faut* Cliff, and are stopp'd in the same places on the *Viol.* This I thought fit to mention, because you will meet with the change of *Cliffs* in some of the following Lessons. Next

Observe, That in the foregoing Table the (*) *Sharp* before a Note makes it stopp'd a *Fret* lower, and a (b) *Flat* before a Note makes it stopp'd a *Fret* higher; for two *Frets* go to one whole or perfect *Note*, as that Table doth direct. Sometimes you may see a *Sharp* before *D sol re*, then it is stopp'd a *Fret* lower, which is the place of *E la mi* flat; so if a *Flat* be set before *A la mire*, it is stopp'd a *Fret* higher, which is *G sol-re ut* sharp. The like of other *flat* or *sharp* Notes.

Also, if a *B flat* or *B sharp* be set on *Rule* or *Space* at the beginning of any *Line* with the *Cliff*, that *Flat* or *Sharp* makes all the Notes which are in the same *Rules* or *Spaces* to be *flat* or *sharp* through the whole Lesson.

Treble-Viol.

These Directions for the *Bass-Viol* do also serve the *Treble-Viol*, which is strung with six Strings, and Tuned in the same manner, only eight Notes higher: *G sol re ut* on the *Treble* is the Eighth above *G sol re ut* on the *Bass*, being stopp'd on the same String and Fret with the *Bass*; and so other Notes accordingly.

Example of Tuning.

1 String. 2 String. 3 String. 4 String. 5 String. 6 String.



D la sol. A la mi re. E la mi. C sol fa ut. G sol re ut. D la sol re.

Tenor-Viol.

The *Tenor-Viol* is an excellent *Inward Part*, and much used in *Consort*, especially in *Phantasies* and *Ayres* of 3, 4, 5, and 6 Parts: The Tuning of it is the same with the *Bass* and *Treble* for the distance of sound betwixt each String; but being an *Inward Part* betwixt both, its Tuning is four Notes higher than the *Bass*, and five Notes lower than the *Treble*; its *First* or *Treble String* is Tuned to *G sol re ut* on the third String of the *Treble-Viol*; its *second* four Notes lower, which is *D la sol re*; the *third* four Notes lower, is *A la mi re*; the *fourth* three Notes (or a flat *Third*) lower, is *F fa ut*; the *fifth*

fifth four Notes lower than it, is *C fa ut*; and the *sixth* four Notes lower than the *fifth*, is *Gam-ut*; which is answerable to the *Gam-ut* on the *Bass-Viol*.

Example.

1 String. 2 String. 3 String. 4 String. 5 String. 6 String.

G sol re ut. D la sol re. A la mi re. F fa ut. C fa ut. Gam-ut.

Some General Rules for the Viol.

THERE are three sorts of *BASS-VIOLS*, as there are three manner of ways in Playing.

1. A *Bass-Viol* for *Consort* must be one of the largest size, and the Strings proportionable.

2. A *Bass-Viol* for *Divisions* must be of a less size, and the Strings according.

3. A *Bass-Viol* to Play *Lyra-way*, that is, by *Tablature*, must be somewhat less than the two former, and Strung proportionably.

4. In the choice of your *Viol-Bow*, let it be proportioned to the *Viol* you use; and let the Hair be laid stiff, and the *Bow* not too heavy, nor too long.

5. In holding your *Viol*, observe this *Rule*: Place it gently between your *Knees*, resting the lower end thereof upon the *Calves* of your *Legs*, and let your *Feet* rest flat on the *Ground*, your *Toes* turned a little outward, and let the top of your *Viol* lean towards your *left Shoulder*.

6. In holding of your Bow, observe this *Rule*: Hold the Bow betwixt the ends of your Thumb and Fore Finger an Inch below the Nut, the Thumb and Fore Finger resting on the Wood, the ends of your second and third Fingers stay'd upon the Hair, by which you may poise and keep up your Bow. Your Bow being thus fixed, you must draw it over one String, and then over another, in a Right-Angle, about 2 or 3 inches above the Bridge, making each several String yield a clear sound without touching the other.

7. In the Posture of your left Hand observe this *Rule*: Place your Thumb on the back of the Neck, and opposite to your Fore Finger, so that when your Fingers are to rest on the several Stops or Frets, your hand may have liberty to move up and down as occasion shall require. And in the stopping observe, That when you set any Finger down, let it not be just upon the Fret, but close to it, bearing it hard down to the end of your Finger, and let it rest there until occasion require the moving it; and be sure not to lift your Fingers too high, but keep them in an even distance to the Frets, that so they may pass more readily from Fret to Fret.

8. In the Rule of true *Fingering*, where you skip a Fret, there leave a Finger; and when you have any Notes which are high Notes, that go lower than the Frets, there those highest Notes are always stopp'd either with the third or fourth Finger, (by hitting the Fingers lower;) if with the third, then the first and second Fingers are ready to stop the two next Notes either ascending or descending from it: But if the highest Note be stopp'd with

the fourth Finger, then the Note under it is stopp'd either with the third or second Finger, according as it is either *Flat* or *Sharp*; if *Sharp*, the third; if *Flat*, the second. But whether the highest Note be stopp'd with the third or fourth Finger, the third below it must be stopp'd with the first Finger, which is ever as a *Guide* to the two Notes above it. Lastly, when two Notes which follow one another are stopp'd with the same Finger removed, it is to prepare the other Fingers to the fore-mentioned Posture, or to remove them to some other place. This order of *Fingering* directs the whole Finger-board, (in stopping three Notes which follow upon any one string,) with this *Proviso*; Where Stops are wide, the fourth or little Finger is of more use when lower down, where the Stops fall more close.

9. In the moving your *Bow*, observe this *Rule*: When you see an even number of *Quavers* or *Semiquavers*, as 2, 4, 6, or 8, tied together, you must begin with your *Bow* forward, though the *Bow* be drawn forward the Note before; but if the Number be odd, as 3, 5, or 7, (which is by reason of a *Prick'd Note*, or an odd *Quaver Rest*), then the first Note must be Play'd with the *Bow* drawn backward.

Lastly, in the Practice of any Lesson, Play it slow at first, and by often Practice it will bring your Hand to a more swift motion.

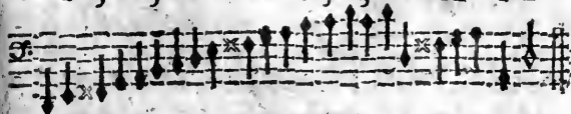
And now your *VIOL* being Tuned according to the foregoing Directions, I have here following set down a few *Lessons* for to begin with; and over the *Notes* I have set Figures, to direct with
what

what *Fingers* to stop them; 1, 2, 3, 4, is set for *first, second, third, and fourth Fingers*; those which have no *Figures* over them, are the Strings open.

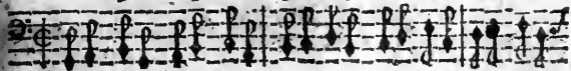
For the usual *Graces*, the *Shake* is the principal; of which there are two, the *Close Shake*, and the *Open Shake*; the *Close Shake* is, when you stop with your first Finger on the first Fret, and *shake* with your second Finger as close to it as you can; the *Open Shake* is, when you stop with your first Finger on the first Fret, and *shake* with your third Finger on the third Fret: Third observe in all Stops whatsoever. For other *Graces*, as *Double-Relishes, Back-falls, &c.* I refer you to the *Table of the several Graces* in my *Directions for the Treble-Violin*, which are proper also to the *Bass-Viol.*

Short LESSONS for the Bass-Viol.

1 3 13 12 12 13 3 2 12 12



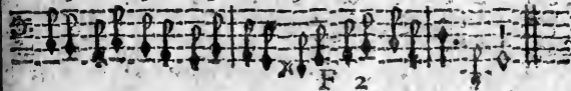
2 3 23 1 3 23 2 2 12



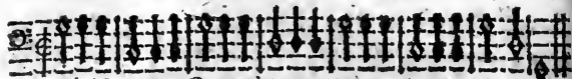
2 3 31 3 1 21 2 2 32



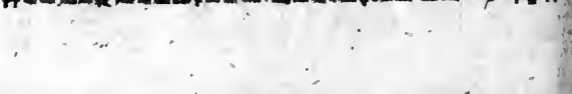
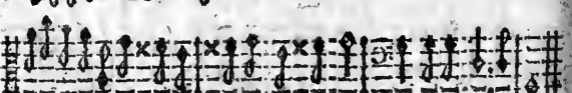
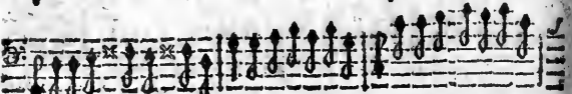
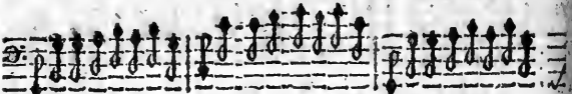
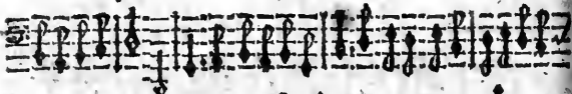
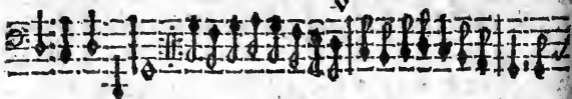
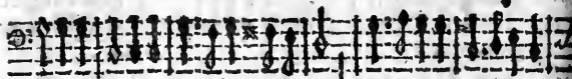
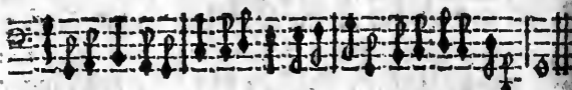
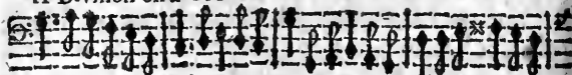
3 1 31 3 1 3 13 1 2



F 2



A Division on a Ground.



A musical staff in G-clef with a flat sign (F) above the first measure. It contains a sequence of notes and rests, ending with a double bar line.

A Ground.

A musical staff in G-clef containing a sequence of notes and rests, ending with a double bar line.

A musical staff in G-clef with an asterisk (*) above the first measure. It contains a sequence of notes and rests, ending with a double bar line.

A Ground.

A musical staff in G-clef with an asterisk (*) above the first measure. It contains a sequence of notes and rests, ending with a double bar line.

A musical staff in G-clef containing a sequence of notes and rests, ending with a double bar line.

A Ground.

A musical staff in G-clef containing a sequence of notes and rests, ending with a double bar line.

A musical staff in G-clef containing a sequence of notes and rests, ending with a double bar line.

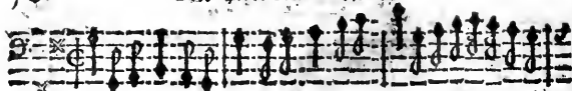
A musical staff in G-clef with an asterisk (*) above the first measure. It contains a sequence of notes and rests, ending with a double bar line.

A Tune.

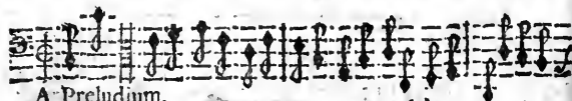
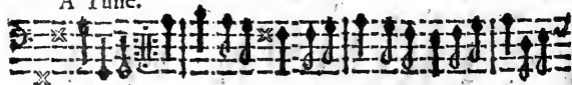
A musical staff in G-clef with an asterisk (*) above the first measure. It contains a sequence of notes and rests, ending with a double bar line.

A musical staff in G-clef with an asterisk (*) above the first measure. It contains a sequence of notes and rests, ending with a double bar line.

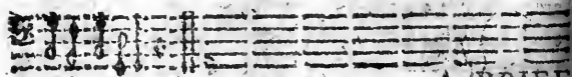
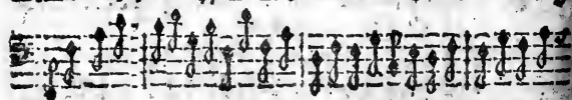
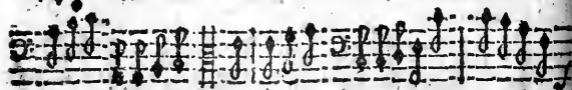
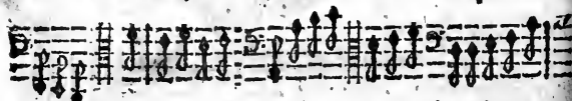
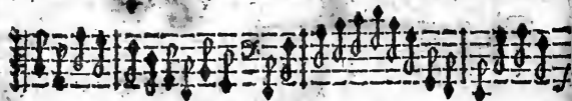
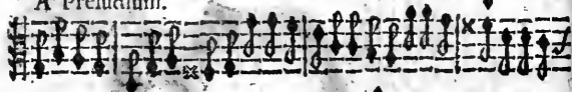
A musical staff in G-clef with an asterisk (*) above the first measure. It contains a sequence of notes and rests, ending with a double bar line.



A Tune.



A Preludium.



A BRIEF

A B R I E F
INTRODUCTION

To the Playing on the

Treble-Violin.



THE *Treble-Violin* is a chearful and spritely Instrument, and much practised of late, some by Book, and some without; which of these two is the best way, may easily be resolved: To learn to Play by *Rote* or *Ear*, without Book, is the way never to Play more than what may be gain'd by hearing another Play, which may soon be forgot; but on the contrary, he which

Learns and Practises by Book according to the *Gam-ut*, (which is the *True Rule* for Musick) fails not, after he comes to be Perfect in those *Rules*, which guide him to Play more than ever he was taught or heard, and also to Play his Part in *Consort*, which the other can never be capable of.

Directions for Tuning the Violin.

THE *Violin* is usually strung with *four Strings*, and Tuned by *Fifths*: For the more plain and easie understanding thereof, and stopping all *Notes* in their right *Places* and *Tune*, it will be necessary, That on the *Neck* or *Finger-board* of your *Violin* there be placed *six Frets* as is on a *Viol*: This tho' it be not usual, yet it is the best and easiest way for a *Beginner* who has a bad *Ear*; for by those *Frets* he has a certain *Rule* to direct and guide him to stop all his *Notes* in exact *Tune*; whereas those that Learn without, seldom have at first so good an *Ear* to stop all *Notes* in perfect *Tune*. Therefore for the better understanding thereof, in this following *Example* is assigned to those *six Frets* on the *Finger-board*, six *Letters* of the Alphabet in their order; The first *Fret* is *B*, the second *C*, the third *D*, the fourth *E*, the fifth *F*, and the sixth *G*. *A* is not assigned to any *Fret*, but is the *String* open.

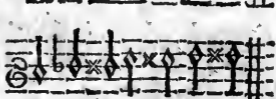
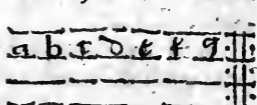
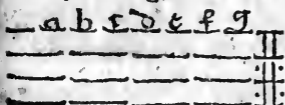
1. <i>Treble</i> —	b	c	d	e	f	g
2. <i>Small Mean</i> —	b	c	d	e	f	g
3. <i>Great Mean</i> —	b	c	d	e	f	g
4. <i>Bass</i> —	b	c	d	e	f	g
	1.	2.	3.	4.	5.	6.

In this *Example* you have the *Names* of the *four Strings*, with the *Letters* assigned to each *Fret*.

The Scale of M U S I C K on the Four Strings of the Treble-Violin, expressed by Letters and Notes.

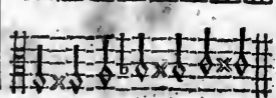
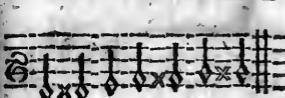
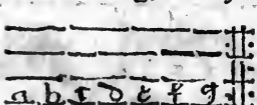
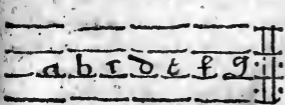
First String, or Treble.

Second, or Small Mean.



Third, or Great Mean.

Fourth String, or Bass.



This Example doth direct the Places of all the Notes flat and sharp, each Note being placed under the Letter, according to their several Stops upon each String distinctly, beginning at the lowest Note on the Bass or Fourth String, and ascending up to the highest on the Treble or First String, according to the Scale of the Gam-ut: In which you may also observe, That the Lessons for the Violin by Letters are prick'd on four Lines according to the four several Strings; but Lessons by Notes are prick'd upon five Lines, as appears in that Example.

For

For the *Tuning* of the *Violin* is usually by *Fifths*, which is five Notes distance betwixt each *String*; which according to the *Scale* or *Gam-ut*, the *Bass* or *fourth String* is called *G sol re ut*; the *third* or *Great Mean*, *D la sol re*; the *second* or *Small Mean*, *A la mi re*; the *first* or *Treble*, *E la*; as in the following Example. The first Note of each *String* is upon *a*, and is known by this Signature * over each of those Notes.

Example of the *Tuning* as the five Notes ascend on each of the four *Strings*, beginning on the *Bass* or *fourth String*.

* * * * a b d f

a c e g a c d f a c d f a b d f

4th String. 3d String. 2d String. First String.

* * * * *

G sol re ut. D la sol re. A la mi re. E la.

Also, for a *Beginner* to *Tune* by *Eighths*, will be easier than by *Fifths*, if his *Violin* be *fretted*; to begin which, he must wind up his *first* or *Treble String* as high as it will bear, then *stop* it in *F*, and *Tune* his *second* an *Eighth* below it; then *stop* the *second* in *F*, and *Tune* the *third* an *Eighth* under it; then *stop* the *third* in *F*, and *Tune* the *fourth* an *Eighth* below that; and so your *Strings* will be in perfect *Tune*.

Example of Tuning by Fifths and Eighths.

By Fifths.

By Eighths.

1. 2. 3. 1. 2. 3.

2. 3. 4. 2. 3. 4.

Another Scale for the VIOLIN, directing the Places of the Notes on each String, and the Stops by each Finger.

First String.

Open. First Finger. 2d Finger. 3d Finger.

E la. F fa ut. G sol re ut. A la mi re.

Second String.

Open. First Finger. 2d Finger. 3d Finger.

A la mi re. B fa * mi, C sol fa. D la sol.

Third String.

Open. First Finger. 2d Finger. 3d Finger.

D la sol re. E la mi, F fa ut. G sol re ut.

Fourth String.

Open. First Finger. 2d Finger. 3d Finger.

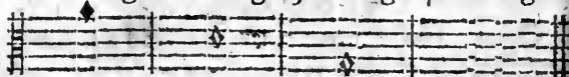
G sol re ut. A la mi re. B fa b mi. C sol fa ut.

Having thus given you the *Tuning* of the *Treble-Violin*, it will be very necessary here to set down the *Tuning* of the *Tenor-Violin*, and the *Bass-Violin*, being both used in *Confort*. The *Tenor* or *Mean* is a larger *Violin* than the *Treble*, and is *Tuned* five Notes lower than the *Treble*; and the *Cliff* is put sometimes on the middle, and sometimes on the second Line.

Example.

Tuning the Tenor-Violin.

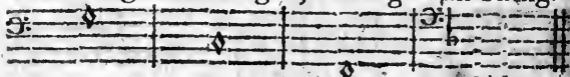
First String. 2d String. 3d String. 4th String.



A la mi re. D la sol re. G sol re ut. C fa ut.

Tuning the Bass-Violin.

First String. 2d String. 3d String. 4th String.



G sol re ut. C fa ut. FF fa ut. BB mi.

Thus (after the plainest method I could) I have set down several *Rules* and *Directions* for the *Treble-Violin* by way of *Fretting*, which I have known used by some *Eminent Teachers* on this *Instrument* as the most *facile* and *easy* to *Initiate* their *Scholars*; and also *Directions* for *Pricking* down *Lessons* in *Letters*; Yet I do not approve of this way of *Playing* by *Letters*, save only as a *Guide* to young *Practitioners*, to bring them the more

more readily to know all the Stops and Places of the *Notes* both *flat* and *sharp*, and being perfect therein, to lay the use of *Letters* aside, and keep to their Practice by *Notes* and *Rules* of the *Gam-ut* only: For this reason I have added some few *Lessons* both ways, that after you can play them by *Letters*, you may play the same again by *Notes*.

☞ *Those that desire more Lessons for this Instrument, may be furnished with them in the First and Second Parts of Apollo's-Banquet, lately Published, containing the newest Tunes for the Violin, with the most usual French Dances used at Court and Dancing-Schools. And in the Book called The Dancing-Master, lately Reprinted, with large Additions of the newest Tunes of Dances now in use.*

Some General Rules for the **Treble-Violin.**

First, The *Violin* is usually Play'd above-hand, the Neck thereof being held by the left hand, the lower part thereof is rested on the left Breast, a little below the Shoulder: The *Bow* is held in the right Hand between the ends of the Thumb and three Fingers, the Thumb being stay'd upon the Hair at the Nut, and the three Fingers resting upon the Wood. Your *Bow* being thus fix'd, you are first to draw an *even stroak* over each *String* severally, making each *String* yield a clear and distinct sound.

Secondly, For the Posture of your left Hand, place your Thumb on the back of the Neck opposite to your fore Finger, so will your Fingers have the more liberty to move up and down on the several Stops. Thirdly,

Thirdly, For true Fingering observe these Directions, (which will appear more easie to your understanding, if in your first Practice you have your *Violin* Fretted, as is before-mentioned,) That where you skip a *Fret* or *Stop*; there to leave a Finger, for every *Stop* is but half a Tone or Note; for from *b* to *c* is but half a Note; but from *b* to *d* is a whole Note; therefore the leaving of a Finger is necessary to be in readines when half Notes happen, which is by *Flats* and *Sharps*.

Fourthly, When you have any high Notes which reach lower than your usual *Frets* or *Stops*, there you are to shift your Fingers; if there be but two Notes, then the first is stopp'd with the second Finger, and the rest by the next Fingers.

Fifthly, In the moving your *Bow* up and down, observe this Rule: When you see an *even Number* of *Quavers* and *Semiquavers*, as 2, 4, 6, or 8, tied together, your *Bow* must move up, tho' it was up at the Note immediately before; but if you have an *odd Number*, as 3, 5, or 7, (which happens very often by reason of a *Prick'd Note*, or an *odd Quaver Rest*;) there your *Bow* must be drawn downwards at the first *Note*.

Lastly, In your Practice of any Lesson, play it slow at first, and by often Practice it will bring your Hand to a more swift motion.

As for the several *Graces* and *Flourishes* that are used, as *Shakes*, *Backfalls*, and *Double Relishes*, this following **T A B L E** will be some help to your Practice; for there is, first, the *Note* plain; and after, the *Grace* expressed by *Notes* at length.

A Table

A Table of Graces proper to the Viol or Violin.



A Beat Explan: A Backfall Explan: A Double Backfall Explan:



Elevation Explan: A Springer Explan: A Culent Explan:

Shaked Graces.



A Backfall shaked Explan. A close Shake Explan: A Shaked Beat.



Explan: Elevation Explan: Culent.



Explan: Double Relish Explan:



or thus Explan:

Shere

Short TUNES for the *TREBLE-VIOLIN*
by Letters and Notes.

Musical notation for the tune "Maiden Fair" using letters and notes. The notation consists of a single staff with a treble clef and a common time signature. Above the staff, seven downward-pointing arrows indicate fingerings. The letters 't', 'e', 'f', 'a', 'r', 'a', 'a', 'a', 'a', 'r', 'a' are placed above the staff, with some letters having a crotchet (quarter note) below them. The notes are: t (quarter), e (quarter), f (quarter), a (quarter), r (quarter), a (quarter), a (quarter), a (quarter), a (quarter), r (quarter), a (quarter). The piece ends with a double bar line and repeat dots.

Maiden Fair.

Musical notation for the tune "Maiden Fair" using letters and notes. The notation consists of a single staff with a treble clef and a common time signature. Above the staff, seven downward-pointing arrows indicate fingerings. The letters 'a', 'r', 'a', 'a', 'a', 'r', 'a' are placed above the staff, with some letters having a crotchet below them. The notes are: a (quarter), r (quarter), a (quarter), a (quarter), a (quarter), r (quarter), a (quarter). The piece ends with a double bar line and repeat dots.

Note, That in these Lessons by Letters the Time is not put over every Letter; but if a Crotchet be over any Letter, the following Letters are to be Crotchets also, till you see the Note changed; and the like is to be observed in other Notes.

Musical notation for the tune "Maiden Fair" using notes. The notation consists of a single staff with a treble clef and a common time signature. The notes are: t (quarter), e (quarter), f (quarter), a (quarter), r (quarter), a (quarter), a (quarter), a (quarter), a (quarter), r (quarter), a (quarter). The piece ends with a double bar line and repeat dots.

Maiden Fair.

Musical notation for the tune "Maiden Fair" using notes. The notation consists of a single staff with a treble clef and a common time signature. The notes are: a (quarter), r (quarter), a (quarter), a (quarter), a (quarter), r (quarter), a (quarter). The piece ends with a double bar line and repeat dots.

Musical notation for the tune "Maiden Fair" using notes. The notation consists of a single staff with a treble clef and a common time signature. The notes are: a (quarter), r (quarter), a (quarter). The piece ends with a double bar line and repeat dots.

3/4

f f *r a r* *a* *a e a f r*

The KING's Delight.

f *r* *a* *r* *a* *f* *f* *r* *a* *r* *a* *r*

r *f* *r* *a* *r* *a* *a* *a* *r* *a* *r*

r *a* *r* *a* *a* *a* *r* *r* *a* *r* *a* *r*

r *a* *r* *a* *a* *a* *r* *r* *a* *r* *a* *r*

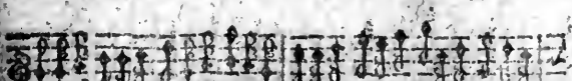
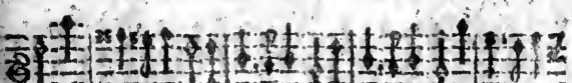
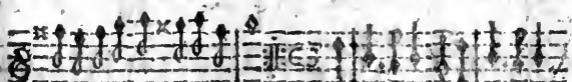
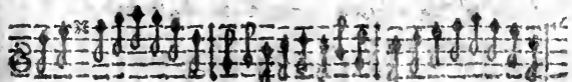
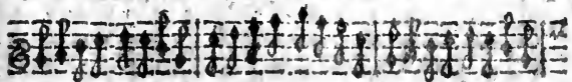
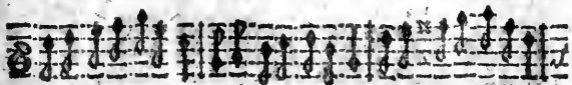
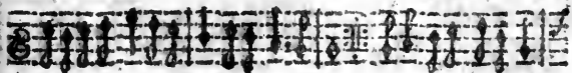
The KING's Delight.

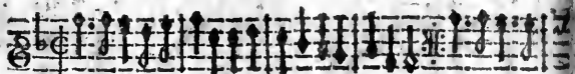
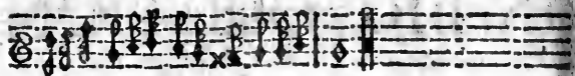
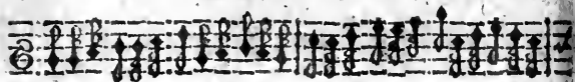
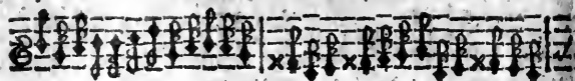
r *a* *r* *a* *a* *a* *r* *r* *a* *r* *a* *r*

r *a* *r* *a* *a* *a* *r* *r* *a* *r* *a* *r*

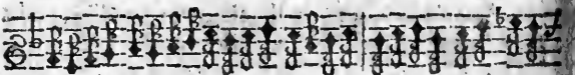
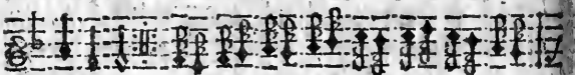
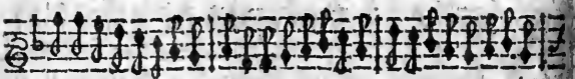
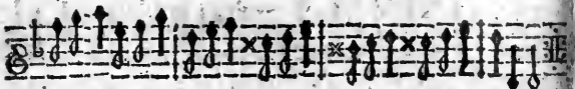
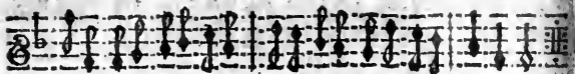
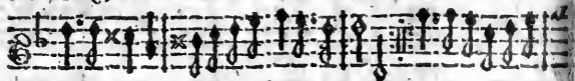


John come kiss: With Division to each Strain.





The Lark, with Division.



A B R I E F
INTRODUCTION
To the ART of
DESCANT:
O R,
Composing M U S I C K in Parts.

The Third B O O K.

MUSICK is an Art of expressing perfect Harmony, either by *Voice* or *Instrument*; which Harmony ariseth from well-taken *Concords* and *Discords*.

In the *Scale* or *Gammut* there are seven Notes, G, A, B, C, D, E, F; for their Eighths are the same in nature of Sound. Of these seven, some are called *Cords* or *Concords*, and others *Discords*.

The *Concords* are four in number, viz. an *Unison*, a *Third*, a *Fifth*, and a *Sixth*.

The *Discords* are three in number, viz. a *Second*, a *Fourth*, and a *Seventh*.

The *Third*, *Fifth*, and *Sixth*, are either Perfect, or Imperfect. The Imperfect is less than the Perfect by half a Note: As,

A *Third Minor* includes four half Notes.

A *Third Major* includes five half Notes.

A *Sixth Minor* includes nine half Notes.

A *Sixth Major* includes ten half Notes.



Example of the Perfect and Imperfect Cords and Discords, with their Octaves.

Discords.	Imperfect Cords.	Perfect Cords.	Discords.	Imperfect Cords.	Discords.	Perfect Cords.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21

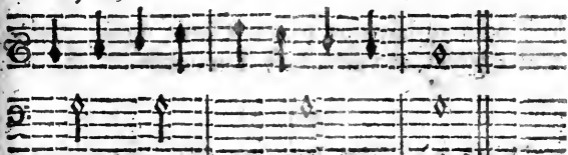
With either of the Perfect Cords you may begin or end a Piece of MUSICK: The same with

with the *Third*, which is an *Imperfect*; but be sure to avoid it with the *Sixth*.

In Composing of two or more Parts, the Parts do either stand still; as,



Or the one doth stand still, and the other move; as,



Or they both ascend together; as,



Or both descend together; as,



Of the one doth ascend, and the other descend; as,



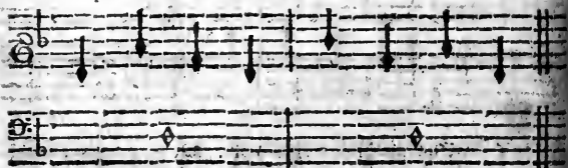
The following RULES will direct how the Con-
cords are to be taken or applied every one of these
ways:

Rule I.

You may have as many *Thirds, Fifths, Sixths,*
and *Eighths*, as you please standing.

Rule II.

When one Part standeth still, and the other
moves, the moving Part may move to any Con-
cords; as,



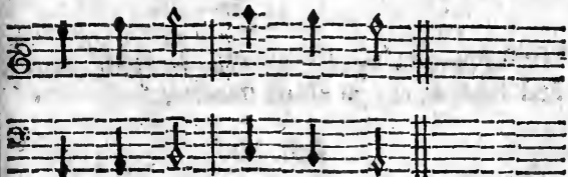
Rule III.

When two or more Parts ascend or descend to-
gether, they ascend or descend either Gradually,
or by Intervals.

If they ascend or descend Gradually, they do move by *Thirds*: You may have as many *Thirds* as you please; as,



Or ascend or descend by *Sixths*; as,



Take no more than two or three *Sixths*: Or they move by a *Fifth*, or a *Sixth*; as,



You may have as many *Notes* as you please.

If two Parts ascend by Intervals, then you may move

From a $\left\{ \begin{array}{l} \text{Unison,} \\ \text{Third,} \\ \text{Fifth,} \\ \text{Sixth,} \end{array} \right\}$ to a $\left\{ \begin{array}{l} \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \end{array} \right\}$

Rule IV.

If two Parts do ascend together Gradually, then as in the *Third Rule*: If by Intervals, you must move

From a $\left\{ \begin{array}{l} \text{Unison,} \\ \text{Third,} \\ \text{Fifth,} \\ \text{Sixth,} \end{array} \right\}$ to a $\left\{ \begin{array}{l} \text{Third, or Sixth.} \\ \text{Third, or Fifth, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \end{array} \right\}$

Rule V.

If two Parts do move diversly, as one ascending, and the other descending; then thus,



Or upon the *Third*; Your *Base* must begin in the same Key, and end in the same Key.

An *Unison* is good, so it be in a *Minim* or *Crotchet*; but it is better if the one hold, and the other

other be going. Two *Eighths* ascending or descending together is not lawful; nor two *Fifths*, unless one be the *Major*, and the other the *Minor Fifth*.

The use of Discords on Holding-Notes.

Rule I.

5 4 6 7 8 7 8 7 6 5 3 4 5 6.

3 4 5 4 5 6.

3 4 6 5 4 5 3.

Detailed description: This block contains three systems of musical notation. The first system has two staves. The top staff has notes with fingerings 5, 4, 6, 7, 8, 7, 8, 7, 6, 5, 3, 4, 5, 6. The bottom staff has notes with fingerings 3, 4, 5, 4, 5, 6. The second system has two staves. The top staff has notes with fingerings 3, 4, 5, 4, 5, 6. The bottom staff has notes with fingerings 3, 4, 6, 5, 4, 5, 3. There are some 'x' marks under the first two notes of the top staff in the second system.

Rule II.

7 6 5 4 3 2 3 6 7 8.

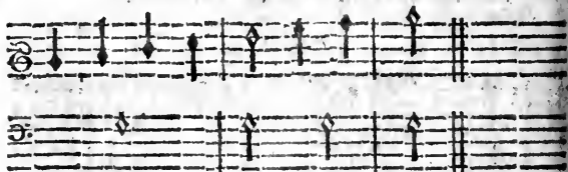
8 2 3 4 4 6.

Detailed description: This block contains two systems of musical notation. The first system has two staves. The top staff has notes with fingerings 7, 6, 5, 4, 3, 2, 3, 6, 7, 8. The bottom staff has notes with fingerings 8, 2, 3, 4, 4, 6. There are some 'x' marks under the first two notes of the top staff in the first system.

Of taking DISCORDS.

Discords are either taken by way of Pass, or Binding.

Rule I.



So thus you see, a *Discord* is placed between two *Concords*.

Rule II.

A *Discord* is bound three several ways; first, between the *Third*, and some other *Concord*: As,



The first *Note* of the Upper Parts may be any *Cord* to the *Bass*, the second *Note* of the Upper Part must be a *Third* to the *Bass*, the third *Note* must be a *Second* to the *Bass*, the last part of a third *Note* must be a *Third* to the *Bass*, and the closing
or

or fourth Note must be a *Third* or *Eighth* to the *Bass*, as in the foregoing Example.

The first Note of the *Bass* may be any *Concord* to the Upper Part, the first part of the second Note of the *Bass* must be a *Third* to the second Note of the *Treble* or Upper Part.

The last part of the second Note of the *Bass* must be a *Second* to the Upper Part, the third Note of the *Bass* must be a *Third* to the second part of the third Note of the *Treble*, and Close as in the aforesaid Example.

This Binding is seldom taken in a Close in more Parts than two; but in the middle of a Lesson it is to be taken as often as you shall see occasion: This Binding is seldom or never taken in other Notes than in this Example.

Rule III.

The third way of taking a *Discord* by way of Binding, is when the *Fourth* is taken between *Thirds*; as in the following Example.



So that you see the *Discords* are thus taken; *viz.* The first Note of the upper Part may be any Note to the

the *Bass*, the second *Note* of the upper Part must be a *Fourth* to the *Bass*, the eighth *Note* of the upper Part must be a *Third* to the *Bass*, and the *Close* must be an *Eighth* or a *Third*, as in the Example.

This *Close* may be used in any part of a *Lesson* of two or more Parts, either beginning, middle, or ending, but seldom to be omitted in the ending of a *Lesson*. This *Close* is seldom or never taken in longer or shorter *Notes* than in the Example.

Rule IV.

The fourth way of taking a *Discord* by way of *Binding*, is when the *Seventh* is taken between the *Sixth* and *Eighth*; as,

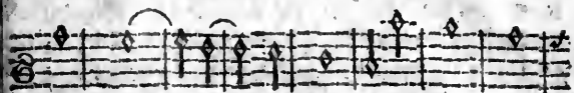


Rule V.

The fifth way of taking a *Discord* by way of *Binding*, is when the *Ninth* is taken between the *Third* and *Eighth*; as,

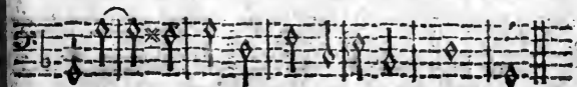
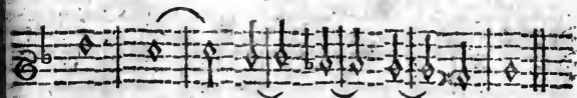


Several Examples of taking Discords elegantly.

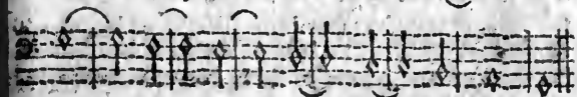
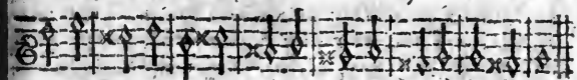


This Example shews the taking of Ninths and Sevenths in two Parts.

An Example of, taking the Lesser Fourth.



An Example of taking the Greater Fourth.



An Example of taking two Sevenths in two Parts.

In this *Example* you may observe the exact Method of taking two *Sevenths* together in whatsoever Key you shall Compose in, with this Allowance, That two *Major Sevenths* together is not good, but two *Minor Sevenths* together is allowable: Also if you take two *Sevenths*, so the one be *Minor* and the other *Major*, it is allowed, but be sure the *Minor* be set before the *Major*, as you see in the *Example*.

Example

Example of Cadences and Bindings in three Parts, with the Cords and Discords Figured as the Upper Parts stand to the Bass.

Rule I.

Rule II.

Rule I. Rule II.

Rule III.

Rule IV.

Rule III. Rule IV.

A greater Third:

76

Rule V.

Rule V.

A lesser Third:

76

H

Observe;

Observe, That when you make a Close, the *Bass* must always fall a *Fifth*, or rise a *Fourth*. And your upper Part must begin in the *Unison*, *Third*, or *Fifth*.

An Example of the usual Cadences or Closes of two Parts.

4 3. 4 3. 4 3.

RULES of Rising and Falling one with another.

It is not good to rise or fall with the *Bass* from a *Twelfth* or *Fifth* unto an *Eighth*, or from an *Eighth* unto a *Twelfth* or *Fifth*.

Example.

It is not good to rise with the *Bass* from a *Sixth* unto an *Eighth*; neither is it good to fall with the *Bass* from an *Eighth* unto a *Sixth*.

Example.



It is not good to rise from a *Fifth* to an *Eighth*, nor from an *Eighth* to a *Fifth*.

Example.



Of the Passage of the Concords.

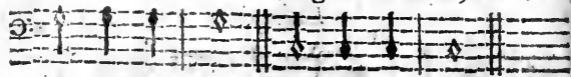
Two *Fifths* or two *Eighths* are not allowed together, either rising or falling, especially in two Parts.





(Fifths allowed.)

(Eighths allowed.)



The passing from a *Fifth* to an *Eighth*, or from an *Eighth* to a *Fifth*, may be allowable, so the upper Part remove but one degree of a Perfect Cord.

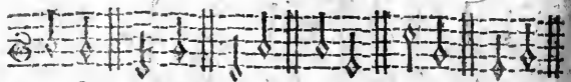
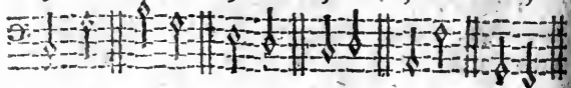
As for *Thirds* and *Sixths*, which are Imperfect Cords, *two, three, or more* of them ascending or descending together, are allowable.

It is good, and usual, to change from any one to any other different *Cord*, when any one of the Parts keeps its place; but two *Perfect Cords* ascending or descending is not allowed, unless it be in Composition of *Three, Four, or Five Parts*.

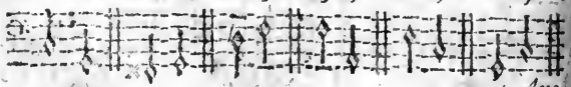
Example of Cords not allowed in few Parts.



3 8 3 8 3 8 5 8 5 8 8 5



6 8 6 8 8 3 3 5 6 5 6 5



Another Example.

(Good.) (Not Good.)

In this Example, *F fa ut* Sharp in the *Bass* introduces *B fa b mi* Flat in the *Treble* very properly and well; but the next, where *F fa ut* is Flat in the *Bass*, and *B sharp* the following Note in the *Treble*, 'tis very Inharmonical, therefore to be avoided, for you will seldom meet with two full *Thirds* either ascending or descending, unless it be to prepare for a Close.

Note, That in few Parts *Imperfect Cords* are more pleasant and less cloying to the Ear than many *Perfect Cords*, especially in two Parts where *Eighths* and *Fifths* are least to be used; unless at the beginning or ending of a Piece of Composition, where Parts move contrary, one ascending, the other descending.

Formerly they used to Compose from the *Bass*, but Modern Authors Compose to the *Treble* when they make *Counterpoint* or *Basses* to Tunes or Songs.

As for Example.

8 6 3 3 5 3 3 5 8 5 3 5 8

H 3 Ob.

Observe this always in Counterpoint, to avoid Tautology in setting a *Bass* to a *Treble*, and let it be as Formal and Airy as the *Treble* will admit.

Let us a little examine this last Example. And now supposing there were no *Bass* to the *Treble*, try Note by Note which is the properest *Cord* to each.

For the *First Note*, you must certainly have an *Eighth*, because it relates to the Key it is composed in.

For the *Second*, you have only two *Cords* to chuse, *viz.* the *Sixth*, and *Third*; the *Fifth* you must not use, because 'tis expected to the Note following to make a *Third*, therefore to be avoided, lest you are guilty of that Tautology before-mentioned, and besides there is not that Form and Variety which is required in few Parts; and an *Eighth* you cannot use neither, because you run either into the Error of two *Eighths* together if you ascend, or of cloying the Ear with too many *Perfect Cords* if you descend, therefore the *Third* or *Sixth* is the only *Cords* you can use; of these, the *Sixth* is much the best, for two Reasons: First, you move by contrary Motion to the *Bass*, which is an Elegancy in two Parts; in the next place, you introduce the next Note more Harmonically with the *Sixth* than you can with the *Third*, but the *Sixth* must be *sharp*, because it has a nearer affinity to the Key.

The *Third Note* has a *Third*, which is generally the consequence of a *Sixth*.

The

The *Fourth Note* cannot have a *Sixth*, because of Tautology, it being the same as the *Third* before; the *Major Fifth* is not good, because it has no relation to the Key; the *Minor Fifth* cannot do, by reason the following Note of the *Treble* does not move to the half Note below, which is the constant Rule of a false *Fifth* to introduce a *Third*; an *Eighth* is not so well, because that is to be avoided as frequently as you can in two Parts, therefore the *Third* is the best Cord.

The *Fifth Note* cannot have an *Eighth*, because 'tis the same Note as the former; a *Third* is not so well, by reason you do not observe the Rule of contrary Motions in ascending when the other descends, and then you have had *Thirds* to the other two last Notes; therefore for variety a full Cord is best, and consequently the *Fifth* to be preferred before the *Sixth*.

The *Sixth Note* cannot have an *Eighth*, because 'tis the same Note as the former; a *Fifth* is not good; for fear of two *Fifths* together, a *Sixth* or *Third* are the only Cords, of which I esteem the *Third* best, following the Rule of contrary Motions.

The *Seventh Note* cannot have an *Eighth*, by reason 'tis the same with the other; neither a *Fifth*, because it makes no preparation for the next Note; therefore a *Sixth* or *Third* is the properest Cords, of which the *Third* in my opinion is best; for if you take the *Sixth*, it must be sharp, and so make a *Third* to the following Note,

which is what was done before in the first Bar, and for that reason to be omitted.

To the *Eighth Note* an *Eighth* cannot be made, because the same as before; a *Third* not so well, because you do not observe the Rule of contrary Motions; a *Sixth* not so good, because 'tis what must be used in the next Bar to make a Cadence, therefore the *Fifth* is best.

The *Ninth Note* cannot be a *Sixth* so properly, because 'tis the same with the former Note; a *Third* is not so well, by reason the fall or rising to it is Inharmonical; the *Fifth* is bad, having had a *Fifth* to the Note before, therefore the *Eighth* is the best Note.

The *Tenth Note* a *Sixth* must not be made too, it being the same as before; a *Third* not so well, because it must be *sharp*, and that is not gradual to rise too, and if you fall to it, you contradict the Rule of contrary Motions, though the Cord is good, yet I think not so formal as the other, which is the *Fifth*.

The *Eleventh Note* requires a *Third* more properly than any other Cord, for the *Sixth* would be the same with the foregoing Note and following, which must be to make a Close; the *Eighth* not so well, because so many Perfect Cords are not well, (as 'tis before observed;) a *Fifth* is Irregular, the Note before being a *Fifth*, which shews a *Third* is best.

The two last Notes is relating to the Cadence, therefore has a certain Rule.

Having observed these *Rules* for making a *Formal* or *Regular Bass* to a *Treble*, the next *Thing* to *Treat* of is the *Keys*.

There are but two *Keys* in *Musick*, *viz.* a *Flat*, and a *Sharp*; not in relation to the *Place* where the first or last *Note* in a *Piece* of *Musick* stands, but the *Thirds* above that *Note*. To distinguish your *Key* accordingly, you must examine whether the *Third* be *sharp* or *flat*, therefore the first *Keys* for a *Learner* to *Compose* in ought to be the two *Natural Keys*, which are *A re* and *C fa ut*, the first the lesser, the last the greater *Third*; from these all the other are formed, by adding either *Flats* or *Sharps*. When this is well digested, you must proceed to know what other *Closes* are proper to each *Key*.

To a *flat Key*, the *Principal* is the *Key* it self, the next in dignity the *Fifth* above, and after that the *Third* and *Seventh* above.

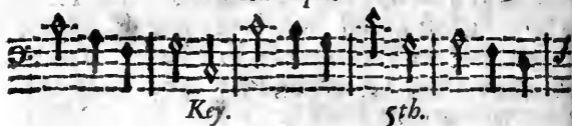
Example.



To a *sharp Key*, the *Key* it self first, the *Fifth* above, and in stead of the *Third* and *Seventh*,
(which

(which are not so proper in a *sharp Key*) the *Sixth* and *Second* above.

Example.



These Examples are placed in the two open *Keys* to make it plainer, but transpose them into any other, they have the same effect; in applying of which *Closes*, you may use them promiscuously as you please, only with this Caution, That you have regard to good *Ayre*.

There are some other Things to be observed in making a *Bass* to a *Treble*, which shall be the next thing spoken of relating to *Fuge*.

Of *Fuge*, or *Pointing*.

A *Fuge*, is when one part leads one, two, three, four, or more Notes, and the other repeats the same in the *Unison*, or such like in the *Octave*, a *Fourth* or *Fifth* above or below the *Leading Part*.

[♪ Under what Note you find this Mark / , the *Fuge* begins.]

Exam-

Example.

Fuge in the Fourth below.

Observe in this Example, that the *Treble* rises a *Fifth*, and the *Bass* but a *Fourth*, which is done because it relates more to the *Key* than rising a *Fifth*. So all *Fuges* in this nature are to be managed, if done *Masterly*.

More to the same purpose.

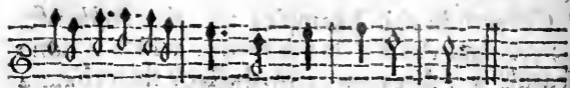
The Treble rises a 4th. The Treble rises a 5th.

The Bass rises a 5th. The Bass rises a 4th.

There

There is another diminutive sort of Fugeing called *Imitation* or *Reports*; which is, when you begin *Counterpoint*, and answer the *Treble* in some few Notes as you find occasion when you set a *Bass* to it.

As for Example.



In the fourth, fifth, and sixth Bar of the *Bass*, it imitates the *Treble*.

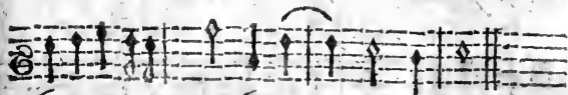
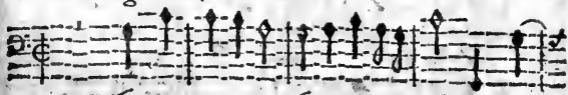
The third sort of Fugeing is called a *Double Fuge*; which is, when one Part leads a *Point*, and the following Part comes in with another, and

So the Parts change, as you may observe in the following Example, wherein I have made use of the former Point, and added another to it.

Example.



Double Fuge.



The fourth manner of Fugeing is called *Per Arsin & Thesis*, which admits of great Variety; and that is, when a Leading Part ascends, the other descends exactly the same Notes. I have made use of the foregoing *Fuge*, that it may be more easie to a Learner.

As for Example.

The image displays four staves of musical notation in G major, 3/4 time. The first staff contains three measures: the first is labeled 'Ar sin.' and the second and third are labeled 'The sin.'. The second staff contains three measures: the first and third are labeled 'The sin.' and the second is labeled 'Ar sin.'. The third staff is labeled 'Ar sin.' and contains a single measure with a slur over the last two notes. The fourth staff is also labeled 'Ar sin.' and contains a single measure. Each measure begins with a diagonal slash mark below the staff.

A fifth sort of Fugeing is called *Per Augmentation*; that is, if the Leading Part be *Crotchets*, *Quavers*, or any other Notes in length, the following Part is augmented, and made as long again as the Leading Part. The following Example will explain it, which is contrived upon the same Fuge.

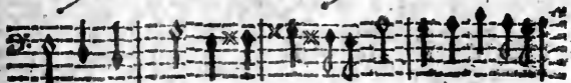
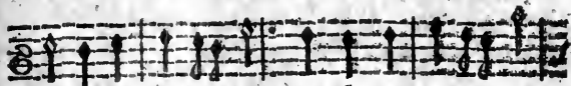
Exam-

Example.

Per Augmentation.



Per Augment.



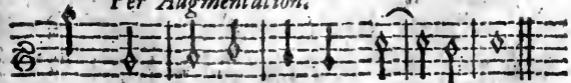
Diminution.



Per Augmentation.



Per Augmentation.



You

You may augment your Point to double or treble the length of your Leading Part, as you find occasion; or diminish your *Fuge* for variety, as you may observe in the 10th Bar of the *Treble* in the Example foregoing.

This sort of Fugeing is difficult, therefore seldom used unless it be in Canon.

There is a sixth sort of Fugeing called *Recte & Retro*, which is repeating the Notes backward; therefore you must avoid Prick'd Notes, because in the Reverse it would be of the wrong side of the Note.

Example upon the same Fuge.

The example consists of four staves of music. The first two staves are in treble clef (C-clef on the first line) and the last two are in bass clef (F-clef on the second line). The first staff is divided into three sections: 'Recte.' (forward), 'Retro.' (backward), and 'Recte.' (forward). The second staff is divided into two sections: 'Retro.' (backward) and 'Recte.' (forward). The third staff is a single 'Recte.' section. The fourth staff is a single 'Retro.' section. Slanted lines below the staves indicate the boundaries between the sections.

This is a sort of Musick very rarely used, unless it be in Canon. There

There is a seventh sort of Fugeing called *Double Descant*, which is contrived so, that the Upper Part may be made the Under in the *Reply*; therefore you must avoid *Fifths*; because in the *Reply* they will become *Fourths*.

Example upon the same Fuge.

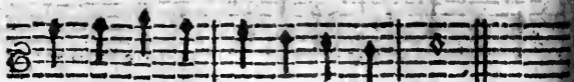
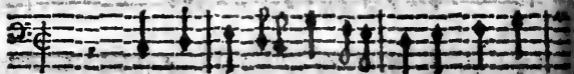
Reply.

The eighth and noblest sort of Fugeing is *Canon*, the Method of which is to answer exactly Note for Note to the end.

Example upon the foregoing Fuge.



Canon in the 8th or 15th.



There is a wonderful variety of *Canons* in Mr. *Elway Bevin's* Book, Published in the Year 1631. to which I refer the Younger Practitioners, and so shall conclude with Two Parts, and go on to Three.

Composition of Three Parts.

THE first thing to Treat of is *Counterpoint*, and in this I must differ from Mr. *Simpson*, (whose *Compendium* I admire as the most Ingenious Book I e're met with upon this Subject;) but his Rule in Three Parts for *Counterpoint*, is too strict and destructive to good Air, which ought to be preferred before such nice Rules.

His Example is this :

Treble.



Alt.



Bass.



The image shows three staves of musical notation. The top staff is labeled 'Treble.' and contains a sequence of notes on a five-line staff. The middle staff is labeled 'Alt.' and contains a sequence of notes on a five-line staff. The bottom staff is labeled 'Bass.' and contains a sequence of notes on a five-line staff. The notes are arranged in a way that suggests a three-part setting, with the middle part (Alt.) moving in thirds relative to the top part (Treble).

Now in my opinion the *Alt* or *Second Part* should move gradually *Thirds* with the *Treble*; though the other be fuller, this is the smoothest, and carries more Air and Form in it, and I'm sure 'tis the constant Practise of the *Italians* in all their Musick, either Vocal or Instrumental, which I presume ought to be a Guide to us; the way I would have, is thus:

An Introduction to
Example.



When you make a *Second Treble* to a Tune, keep it always below the *Upper Part*, because it may not spoil the *Air*: But if you *Compose Sonata's*, there one *Treble* has as much *Predominancy* as the other; and you are not tied to such a *strict Rule*, but one may interfere with the other; as thus:

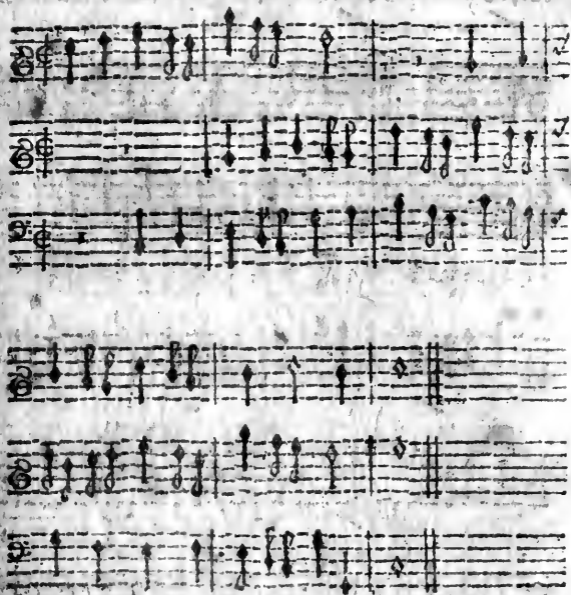


The

The same may be done in making Two Part Anthems to a Thorough-Bass, or Songs that are Composed with design.

Fugeing in Three Parts is done by the same Rules as in Two, only you have more Scope and Variety. I shall make use of the same Point as I did in Two Parts, and give you some short Examples in the several manners of *Fugeing*.

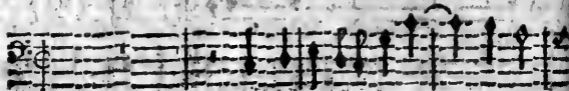
First Plain Fugeing.



The second is *Imitation* or *Reports*, which needs no Example, because you are confined to a *Treble*, and so must make *Imitation* or *Reports* in the two Parts as the *Treble* will admit of.

The third is *Double Fugeing*, wherein I oblige my self to the same Fuges as are used in the Two Parts.

Example.





When you make *Double Fuge* in Three Parts, you are not compelled to answer in the Third Part to the first Fuge any more than the second, but are left to your pleasure, as you see in the foregoing Example, where the *Bass* answers to the first Fuge; you may as well answer the second as first, according as you find it smoothest to your Air, and most regular to your Design.

The fourth, *Per Arsin & Thesis* on the same Fuge.

An Introduction to
Example.

Arfin. Thesin.

Arfin. Thesin.

Thesin.

Thesin. Thesin.

Arfin. Thesin.

Arfin. Arfin.

Thesin.

Thesin. Thesin.

The

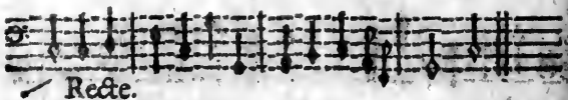
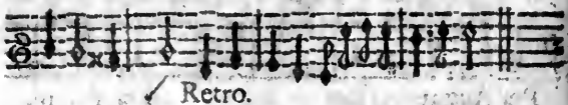
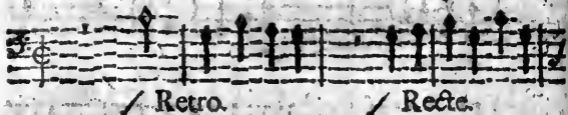
The fifth, *Per Augmentation* on the same Fuge.

Example.

The musical score consists of ten staves of music, arranged in five pairs. Each pair represents a system of two voices. The notation is in a single clef (likely C-clef) and a common time signature. The music features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff of each pair begins with a 'Per Augm.' label, indicating the start of an augmented section. The second staff of each pair ends with a 'Per Augm.' label, indicating the end of an augmented section. The music is written in a style characteristic of 17th or 18th-century manuscript notation.

An Introduction to
The sixth, *Recte*. & *Retro*.

Example.



The seventh, *Double Descant*, in which I make but a short Example, because the two *Replies* should not take up much room.

Example.



Reply I. *Where the Upper Part takes the Bass, and the Bass the Upper Part.*



Reply II. *Where the Second Treble takes the Bass, and the Bass the Second Treble.*



Of this sort, there are some Fuges used by several Authors in *Sonata's*; a short one I shall here insert of the famous *Lelia Calista*, an *Italian*.

The musical score consists of ten staves of music, arranged in five pairs. Each pair represents a different voice part in the fugue. The notation includes various rhythmic values, accidentals, and repeat signs. The first staff of each pair begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 18th-century manuscript notation.

In making of such-like you must avoid *Fifths*, as is before-mentioned in the *Rule* for *Two Part Double Descant*.

There is another sort of *Fugeing* in three *Parts* before we come to *Canon*; which is, when each of them take a different *Fuge*, and so interchanges one with another like *Double Fuging*.

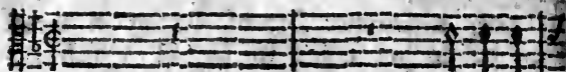
As for Example.



Most of these different sorts of *Fugeing* are used in *Sonata's*, the chiefest Instrumental Musick now in request, where you will find *Double* and *Treble Fuges* also reverted and augmented in their *Canzona's*, with a great deal of Art mixed with good Air, which is the Perfection of a Master.

The next is *Canon*, of which I shall say but little, because I refer you to the before-mentioned Book of Mr. *Bevin's*, where you will meet with all the Variety of *Canons* that are to be made, and shall only shew an Example of a *Gloria Patri* in *Three Part Canon*, so go on to four *Parts*.

A Canon, Three Parts in One.



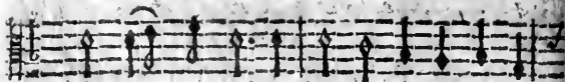
Glo-ri-a



Glo-ri-a Pa-tri, & Fi-li-



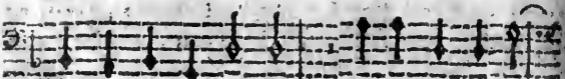
Glo-ri-a Pa-tri, & Fi-li-o, &



Pa-tri, & Fi-li-o, & Spi-ri-tu-i



o, & Spi-ri-tu-i San-cto, si-cut



Spi-ri-tu-i San-cto, si-cut e-rat in



San-cto, si-cut e-rat in prin-ci-pi-



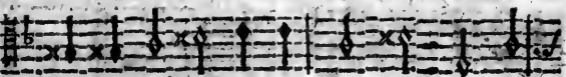
e-rat in prin-ci-pi-o, & nunc, &



prin-ci-pi-o, & nunc, & nunc, & sem-



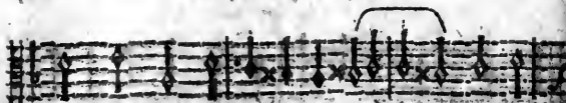
, & nunc, & nunc, & semper, & in



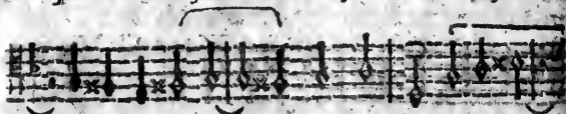
nunc, & semper, & in se--cu--la se-



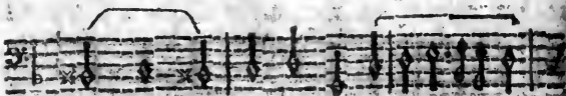
per, & in se--cu--la se-cu--lo-rum;



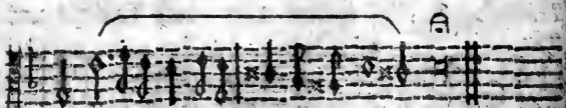
se-cu-la se-cu-lo-rum; A—men, A—



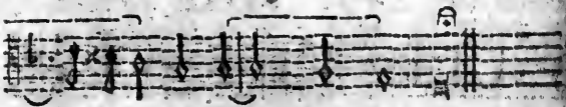
cu-lo-rum; A—men, Amen, A—



A—men, Amen, A—



men, A—men.



men, A—men.



men, A—men.

Composition of Four Parts.

IN Church Musick, the four Parts consist generally of *Treble, Contra-Tenor, Tenor, and Bass*; in Instrumental Musick, commonly two *Trebles, Tenor, and Bass*: But always observe this Method, That in making four Parts Counterpoint, let your Cords joyn as near to the Upper Part as they can, for the Harmony is more agreeable to the Ear when the upper Parts are joyned close together, but still be sure to keep a smoothness and decorum, that none of the Inner Parts may make an Irregular Skip either upwards or downwards: If the *Treble* or Upper Part be a *Fifth* to the *Bass*, the other must be *Third* and *Eighth*; if the *Treble* be *Third*, the other must be *Eighth* and *Fifth*; so consequently, if the *Treble* be an *Eighth*, the other must be *Fifth* and *Third*.

Note: That in *C fa ut*, or any Key with a sharp *Third*, that to the half Note below the Key an *Eighth* is never made, nor to any accidental *Sharp* in a *flat* or *sharp* Key, either in the *Bass* or *Treble*, unless it be to introduce a *Cadence*. For Instance; If you make an *Eighth* to *B mi* in *C fa ut* Key, 'tis when the *Third* to *B mi* is *sharp*, and you design a *Cadence* in *E la mi*, otherwise 'tis never done, but the *Sixth* supplies the place of the *Eighth*, and commonly in four Parts a *Sixth* and false *Fifth* go together upon all *sharp* Notes.

As for Example.

Four Parts Counterpoint.

The musical score consists of four staves, each representing a different voice part. The first staff is in G major (one sharp), the second in C major (no sharps or flats), and the third and fourth in D major (two sharps). The music is written in a style typical of 18th-century counterpoint textbooks, using diamond-shaped notes and stems. The first two staves show a sequence of intervals, with some notes marked with an asterisk (*). The third and fourth staves show a sequence of intervals, with some notes marked with a '5' above them. The score concludes with a double bar line and a repeat sign.

The false or defective *Fifth* is the only Note like a Discord that needs no preparation; and though it must not be used to begin a Piece of Mu-

Musick with, yet there is no Cord whatsoever that has a more grateful Charm in it to please the Ear.

There are two *Discords* not yet Treated of in this short *Introduction*, which I think proper now to mention, because in an Example of four Parts you may see what other Cords belong to them, and that is, a *Sharp Seventh*, and *Flat Seventh*, two Notes mightily in use among the *Italian Masters*; the *Sharp Seventh*, which generally resolves it self into the *Eighth*, you will find frequently in *Recitative Songs*, which is a kind of *Speaking in Singing*; a *Flat Seventh* resolves it self into a *Fifth*, and is used commonly at a *Close or Cadence*. This Example will demonstrate the thing plainer.

Example.



*7
4
2

b7
b5
3



K a

And

Another Elegant Passage used by the same Authors.

The *Flat Sixth* before a Close (as you may observe in the 2d *Treble*) is a Favourite Note with the *Italians*, for they generally make use of it.

There is another sort of *Discord* used by the *Italians* not yet mentioned neither, which is the *Third* and *Fourth* together, to introduce a Close.

As for Example.

In

In the same nature, if the *Bass* should continue in one place as the two *Trebles* do, you may move in the other Parts to what Notes you please, so you ascend or descend gradually.

For Instance.

The image contains four staves of musical notation. The first two staves are in G-clef (treble clef) with a 3/2 time signature. The third staff is in C-clef (alto clef) with a 3/2 time signature. The fourth staff is in F-clef (bass clef) with a 3/2 time signature. Each staff shows a sequence of notes with stems and beams, demonstrating contrapuntal movement.

These Instances were inserted, to shew what Elegancies may be made in Counterpoint Musick.

I shall proceed now to *Fuge* or *Pointing* in four Parts, in which I must follow the same Method as before, for there is no other sort of Fugeing but what has been Treated of in three Parts, unless it be four *Fuges*, and that is made after the same manner as the three *Fuges*, of which there is an Example in Page 125.

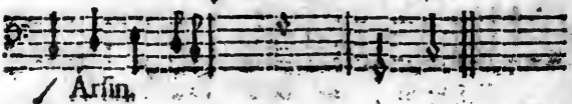
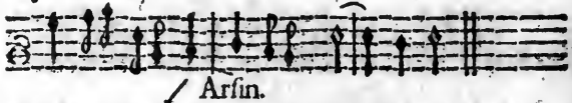
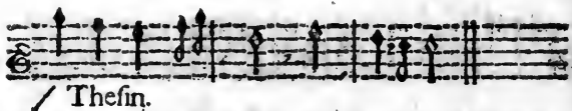
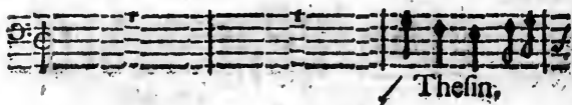
The third is *Double Fugeing* on the same Fuges.

Example.

The musical score consists of eight staves of music, arranged in four pairs. Each pair represents a different voice part in a double fugue. The notation includes various note values, rests, and articulation marks such as slurs and accents. The first staff begins with a treble clef and a common time signature (C). The music is written in a style characteristic of 17th or 18th-century manuscript notation.

An Introduction to
 The fourth, *Per Arsin & Thesis.*

Example.



The Fifth, *Per Augmentation.*

Example.

Double Per Aug.

Reverted Per Aug.

Per Aug.

Double Per Aug.

Per Aug.

Per Aug.

Revert. Per Aug.

The

The Sixth, *Recte* & *Retro*.

/ Recte. / Recte. / Retro.
 / Recte. / Recte. / Retro.
 / Retro. / Retro. / Ret.
 / Retro. / Recte. / Ret.
 / Retro.
 / Retro.
 / Recte.
 / Recte. / Retro.

The Seventh is *Double Descant*, which you hardly ever meet with in Four Parts, because a *Fifth* must be avoided, therefore 'tis defective, and wants a Cord to fill up in so many Parts, for which Reason I shall omit an Example.

The

The next is *Canon*, but before I Treat of that, there is one sort of *Fugeing* to be mention'd, which is, Four Fuges carried on, interchanging one with another.

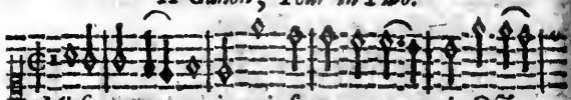
As for Example.

A musical score consisting of ten staves, arranged in two groups of five. Each staff contains a line of music with various notes, rests, and bar lines. The notation is in a historical style, likely from an 18th-century music book. The first staff is in G-clef and C-clef, the second in C-clef and G-clef, the third in G-clef and C-clef, the fourth in C-clef and G-clef, and the fifth in G-clef and C-clef. The music is written in a style that suggests a canon or fugue, with overlapping parts.

Canon

Canon in Four Parts is generally Four in Two, or Four in One: Here is an Example of each, which will shew the Method of making them.

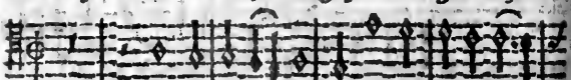
A Canon; Four in Two.



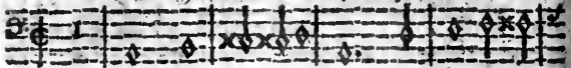
Mi-se-re-re me-i, mi-se-re-re me-i, O Je-



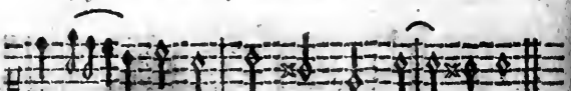
Mi-se-re-re me-i, O Jesu! O Je-su!



Mi-se-re-re me-i, mi-se-re-re me-



Mi-se-re-re me-i, O Je-su! O



Ju! O Jesu! Mi-se-re-re me-i.



Mi-se-re-re mei Je-su! Mi-se-re-re me-i.



i, O Je-su! O Je-su me-i!



Je-su! Mi-se-re-re me-i Je-su!

This Canon of Four in One, is a *Gloria Patri* of Dr. Blow's, whose Character is sufficiently known by his Works, of which this very Instance is enough to recommend him for one of the Greatest Masters in the World.

A Canon, Four in One.

Glo-ry be to the Father, and to the Son,

Glo-ry be to the Father, and

Glo-ry be to the

Glo-

and to the Ho-ly Ghost, the

to the Son, and to the

Father, and to the Son, and

-ry be to the Fa-ther, and to the



Ho-ly Ghost: As it was in the be-



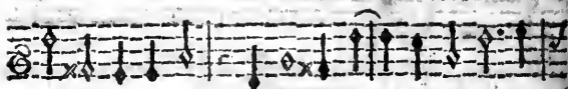
Ho-ly Ghost, the Ho-ly Ghost: As it



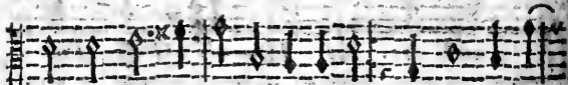
to the Ho-ly Ghost, the Ho-ly



Son, and to the Ho-ly



ginning, and is now, is now, and e-ver shall be, World



was in the beginning, and is now, is now, and e-



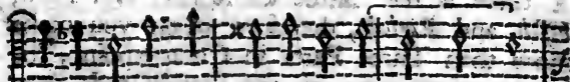
Ghost: As it was in the beginning, and is now, is now-



Ghost, the Holy Ghost: As it was in the beginning,



without end. A ————— men, A —————



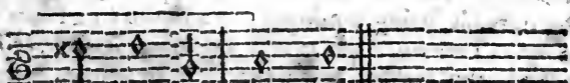
—ver shall be, World without end. A —————



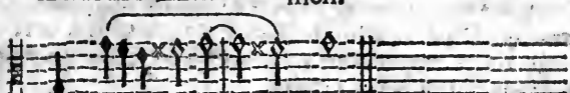
—, and ever shall be, World without end. A —————



and is now, is now, and ever shall be, World without



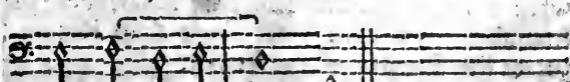
—men.



men, A ————— men.



—men, A ————— men.



end. A ————— men.

Composition of Five or more Parts;

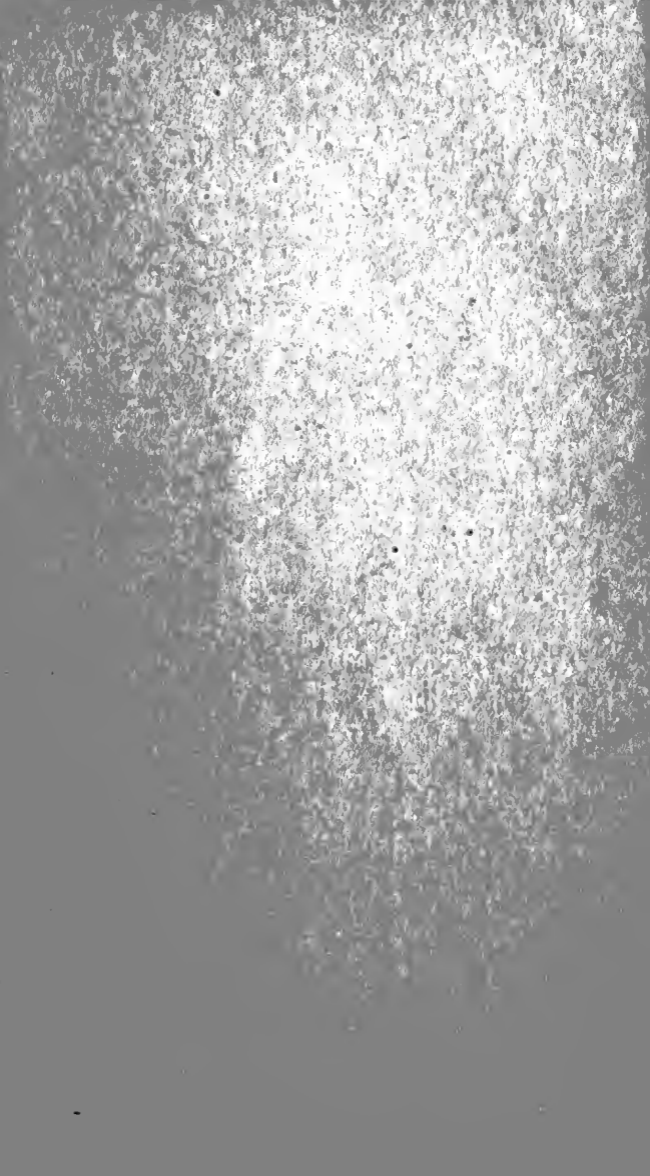
IS still by adding another *Octave* or *Unison*, for there is but Three *Concords*, viz. *Third*, *Fifth*, and *Eighth*, therefore when you make more than Three Parts in Counterpoint, 'tis by repeating some of the same Cords over again.

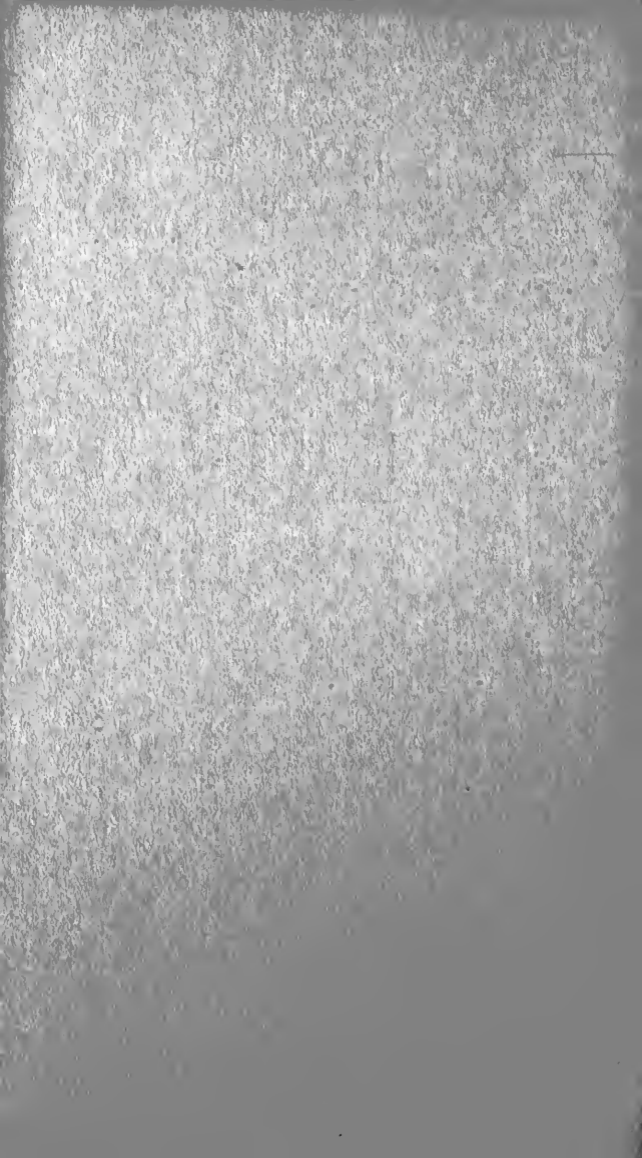
One Thing that was forgot to be spoken of in its proper place, I think necessary to say a little of now, which is Composing upon a *Ground*, a very easie thing to do, and requires but little Judgment: As 'tis generally used in *Chacones*, where they regard only good Air in the *Treble*, and often the *Ground* is four Notes gradually descending, but to maintain *Fuges* upon it would be difficult, being confined like a *Canon* to a *Plain Song*. There are also pretty *Dividing Grounds*, of whom the *Italians* were the first Inventors, to *Single Songs*, or *Songs* of Two Parts, which to do neatly, requires considerable Pains, and the best way to be acquainted with 'em, is to score much, and chuse the best Authors.

As for *Fugeing*, 'tis done by the same Methods as has been before observed.

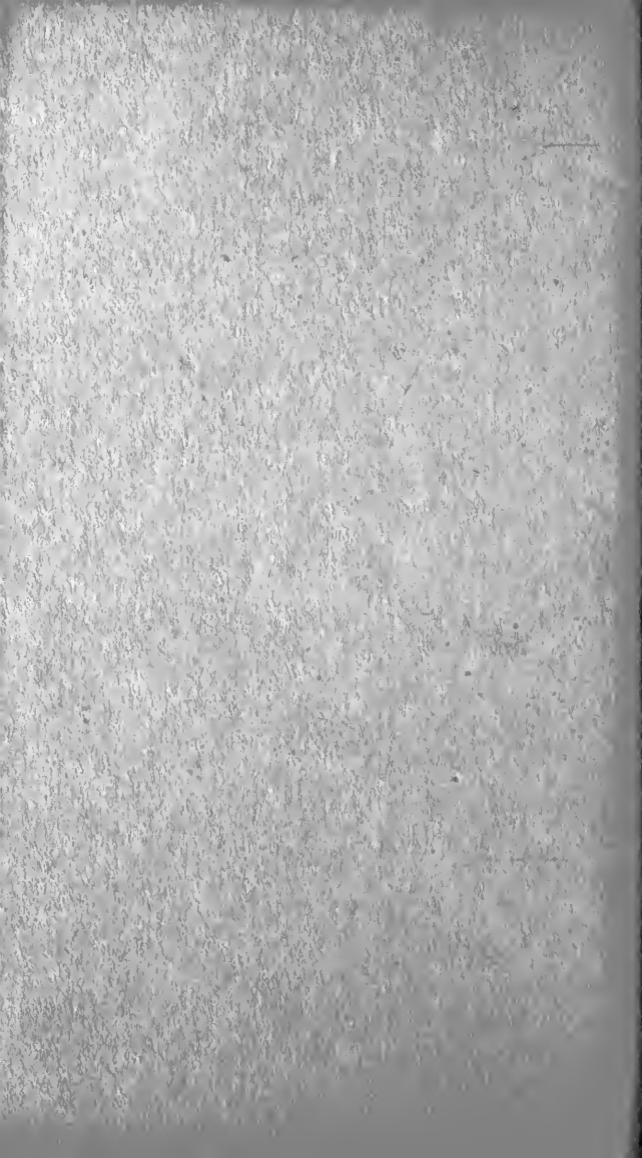
All that I shall further add, is to wish, That what is here mentioned may be as Useful as 'tis Intended, and then 'twill more than Re-compence the Trouble of the Author.

F I N I S.









26.1.79

15.5.78.

